



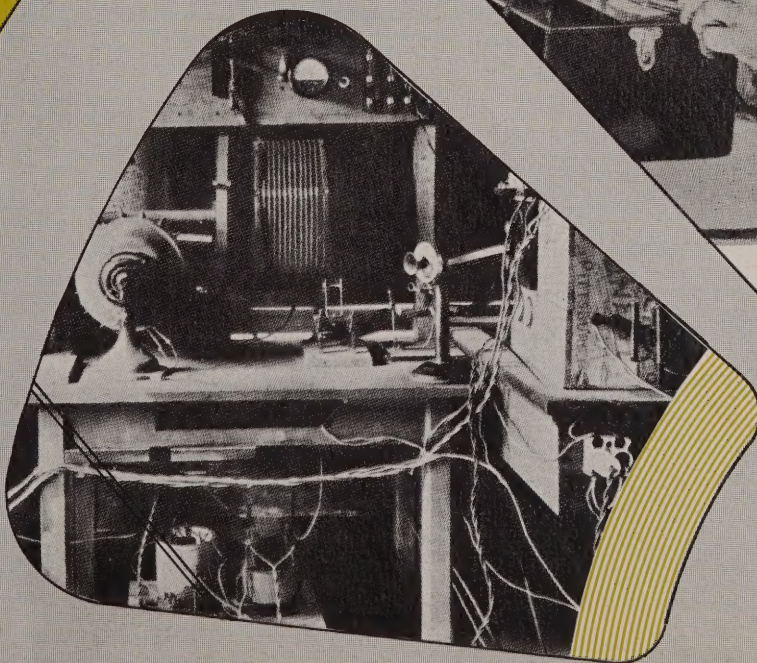
I

THE FIRST
RECORD
MADE



JOURNAL OF COLLEGE RADIO

NOVEMBER, 1970



*"Now ladies,
you can buy a
bathing suit
for a ridiculous
figure."*



NOVEMBER, 1970
VOL. 8, NO. 3

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JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

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ON THE COVER

There is a vast difference between our complex radio networks of today and the infant days of broadcasting. The contrast between the old and new is aptly illustrated by the scenes of early radio (1920) framed by tape reels used today.

The Journal of College Radio is published monthly except January, May, June, July, and August at the University of Oklahoma, Norman, for the Intercollegiate Broadcasting System, Inc. (a non-profit organization), 2005 Industrial Bank Bldg., Providence, R.I. 02903.

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"We still see major university
'radio/tv' grads who have been
taught 1947 logging rules"

PUBLISHER'S REPORT

JACK
DESKIN

SECOND OF A FIVE-PART SERIES

Throughout history no other industry has been plagued by as many problems as broadcasting. I need not take the time to list them here. Every broadcaster recognizes them. But there is one problem which is evaded and hidden in a corner—at times treated like "dirty linen." This problem is the education of broadcasters. Most broadcasters believe no problem even exists.

A spot check of radio stations, large and small, across the country revealed what we have felt for many years. That is, too many educators are out-of-date; courses are antiquated; and most importantly, broadcasters do not seem to really care. This is not an indictment of all educators, nor of all broadcasters. Through the years, I have met many broadcasters who have shown a grave concern with this problem. And likewise, I personally know of several institutions of higher learning offering excellent programs in this area. But, there are not enough of either.

Allan Kurman, assistant to the general manager and director of operations for WBBM in Chicago, summed up the problem when he told us that "... preference in the industry tends to run to people with good business and/or liberal arts education; many 'Radio-TV' departments (even in major colleges) seem to have an inaccurate understanding of the *reality* of radio and television regulation, management and operations (producing poorly equipped graduates as a result)." This is his personal view and not necessarily that of CBS or WBBM, but it condenses into one phrase what several other respondents told us in a questionnaire JCR sent out recently.

While most broadcasters called their industry a "profession," Mr. Kurman disagrees. "Perhaps less than 1% of the people engaged in this business are 'professionals' in the general understanding of the term. Probably 8% or more learn broadcasting on-the-job, coming from other fields."

All respondents suggested a closer relationship with the education of students. Ken Greenwood, President of KRMG in Tulsa, Okla., said broadcasters seldom hear from an educator except at conventions. Likewise, he stated, we seldom visit with a university.

Guidelines for course content received many varied replies, especially if some national committee were to establish the guidelines. Such organizations as the National Association of Broadcasters, Radio Advertising Bureau and the various state associations were suggested as possible members of an advisory committee. One broadcasting executive discounted the idea on a national level, but suggested committees on a regional basis since needs tend to vary in each section of the country. Other ideas were to appoint a heterogeneous group of professors, broadcast executives, and possibly a member of the FCC to the committee.

Fifty-nine percent of the respondents favored broadcasting as an independent discipline in the universities. Sixteen percent felt it belonged in other areas and twenty-five percent did not think it mattered. Since these opinions represented a very small sample of broadcasters, no projections should be made from these percentages.

(Continued on page 27)

What Are

WAKE UP ANGRY!

Anyone who missed Nick Johnson, Fran Lee, Dennis Shannahan, and Danie Walker at the IBS Convention might as well have missed the whole affair. I'm not bad-mouthing the sessions or the workshops (hell, I helped organize them); their worth was more or less determined by the openness of the people attending them. And the exhibits were fine. The point I'm trying to make is this: The above mentioned foursome made me angry (furious if you will), and it's about time!

If a common theme can be drawn from the orations of these people, it would probably be this: complacency breeds decay and the almighty dollar had best not be the prime mover of the broadcast industry. I suppose I could go on at this point and describe their elaborations, but instead I'd like to use this theme to describe some general attitudes I feel a broadcaster must possess to be successful in the Age of Aquarius.

Wake up angry in the morning! There are injustices everywhere and many located smack in the middle of our industry. Nick Johnson pointed out that we, as collegiate broadcasters, can have a beautiful life—food, the best clothes, a nice home, etc. when we graduate. All we need to do is sell our minds. That is, be a contributing member of the silent majority.

NAB FALL CONFERENCE DATES

Thursday-Friday	October 14-
Monday-Tuesday	October 18-
Thursday-Friday	October 21-
Thursday-Friday	November 1
Monday-Tuesday	November 1
Thursday-Friday	November 1

thers aying

don't rock the boat; love it or leave it. nson challenges us to call injustice by ightful name and to fight it, hoping to event the spread of the disease. It is not o late for honesty to rise in broadcast- s, give broadcasters a backbone. If a mmon effort on our part is exerted, we n have an industry to be proud of, and e in which we can earn "the finer ngs in life."

Fran Lee told it like it is concerning adcasters and their so-called "social sponsibilities" in accepting advertising. e considers it a crime, and I applaud stance, for the broadcast industry to omote tobacco, pesticides, enzymes, urble-laden soup, etc. She points out ut many people in our industry have d out their honesty for a few extra cks (blood money?). She asks that we aware of the crime, and not submit rselves to its propagation.

Because we are human, it is an impos- ibility to be totally honest with our dustry, our audience, and even our- ves. Let's face it. But we can come ch closer than did our predecessors to e utopia of industry by waking up rry—angry at the world and ourselves, th enough optimism and hard work to ng about change.

(Reprinted from *FORMAT*, Oct. 70.)

The 1971 Fall Conference
dates and sites as follows:

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Ill.	Pick Congress
Mass.	Statler Hilton
Nev.	Sands
Colo.	Brown Palace
Texas	Fairmont

FROM THE EDITOR



TED
LEITNER

It can be said with a great deal of assurance that broadcasting in the United States is afforded treatment unlike that of any other business or industry. Whether or not that singular treatment can be termed a positive virtue is the question that confronts an examiner of the mass media.

That broadcasting does, in effect, get this "preferential" treatment, by government, critics, audiences, etc., is a foregone conclusion. A much more interesting and taxing query is *why* the differences exist today. The gap that exists between newspapers and broadcasting is by far the most critical issue.

It's the nature of the human animal to favor an old friend and continually lavish that individual with a double set of standards and rules. Such has been the case with newspapers. Recent legislation has enabled many papers, in small markets, to combine their financial resources, thus thwarting the threat of bankruptcy to one or the other. The basic tenet is to keep as many papers in existence as possible throughout the country in order to foster as many different editorial viewpoints as possible for thousands of readers. The rationale is a noble and positive one. But why are completely different standards established for the broadcasting arena?

Instead of passing legislation to aid the broadcaster's efforts to stay alive in many small, albeit competitive, markets, the Federal Communications Commission has saddled the broadcaster with the ill-defined, ambiguity-ridden, Fairness Doctrine. The goal is basically similar to newspapers. Have as many varied viewpoints expressed to the public as possible. The difference lies in the methodology employed by the two media to realize that goal. There is nothing in the legislative framework that allows the broadcaster to combine financial resources when the economic threats approach, but the newspaper is allowed to employ various means unavailable by law to the broadcaster in perpetuating success in his own industry. The equity is difficult to find in the reasoning behind the rulings.

The area of employment is another sore spot that finds the broadcaster in a position of relative subordination to the print media. While all broadcasters must adhere to the minimum wage laws, the newspapers in small markets are exempted from this obligation. A bill recently pending before the House Subcommittee on Labor would remove this exemption now enjoyed by newspapers, which can pay employees "coolie" wages. However, another bill would *retain* the exemption for small newspapers but would not grant a similar status for small market broadcasting stations. It would seem a natural course of action for the Fair Labor Standards Act to provide equal treatment for small newspapers *and* small broadcasters. This is not at all the case.

In a letter to Representative John H. Dent (D-Pa.), subcommittee chairman, National Association of Broadcasters vice-president and general counsel, Paul B. Comstock said the NAB "urges that competing media in the same market receive equal treatment under the law." It would, indeed, seem like a fairly sound theory to put into general practice.

It would also be a safe bet to conclude that, in the final analysis, the
(Continued on page 16)



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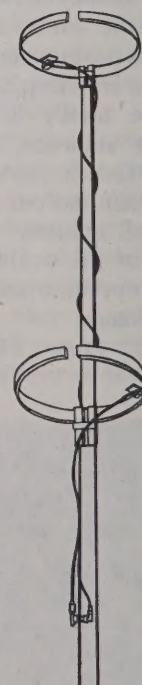
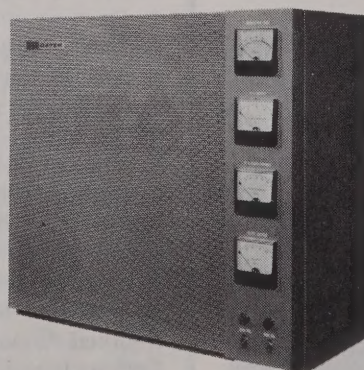
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A NEW GENERATION LOOKS AT BROADCAST NEWS AND PUBLIC AFFAIRS...

Dr. Skornia is Professor of Speech and Theatre at the University of Illinois, Chicago Circle. He has held previous appointments as Chairman of Radio-TV and Director of Broadcasting at Indiana University. Professor Skornia received his B.A. degree from Michigan State University. His M.A. and Ph.D. were earned at the University of Michigan.

He has served as Program Director of WIRE Radio in Indianapolis and Radio Commentator of WIRE, WTTS, WSUA and WTOM. World War II saw him as a producer-writer for the Office of War Information. He served as a consultant and visiting expert to the Voice of America during 1948-49. While on sabbatical in 1967, Dr. Skornia was Senior Specialist to the East-West Center in Honolulu. He is Chairman of the Mass Communications Committee of the U.S. National Commission of UNESCO.

Addresses to national conventions such as APBE, NAEB and SAA list over one hundred. He is a member of the National Citizens Committee for Educational Television and Vice President of the National Association for Better Broadcasting.

As a NAEB executive, he supervised the U.S. Office of Education grant to the NAEB supervising Marshall McLuhan as a consultant. The project report, edited by Professor Skornia, *Understanding Media*, became the title of a later McLuhan book.

Television and Society, Television and the News, and Problems and Controversies in Television and Radio are three of his most well-known books. He is also the author of some three hundred articles and reviews.

It's a pleasure for an oldster like me to be invited into your "pad," as the jargon goes, and to share a few thoughts with you about broadcast news. I submit what follows not as a "finished proposal," plan or theory, but rather as a basis of dialogue and discussion: between generations and between student and professional broadcasters. If I can contribute to intelligent consideration of some of the problems which plague us today, I'll feel I have done what I set out to do.

The proposals I shall presently advance are not principally my own. For those interested in my thinking at greater length, I refer to two of my books which are still relevant: *Television and Society* (McGraw-Hill Paperback, 1965) and *Television and the News* (Pacific Books, 1968). I do not plan here to repeat or refer to anything I've said in those works, but rather to consider some ideas advanced by others, which I find not only more recent but also more relevant than some of my own. In addition to the items I shall be quoting, part of the ideas advanced here are probably subconsciously traceable to practices of West German radio and television. It was my pleasure in the late forties, as consultant to the U.S. Military Government, the Department of State, and the U.S. Information Agency to help design, create and train personnel for this system which numerous writers

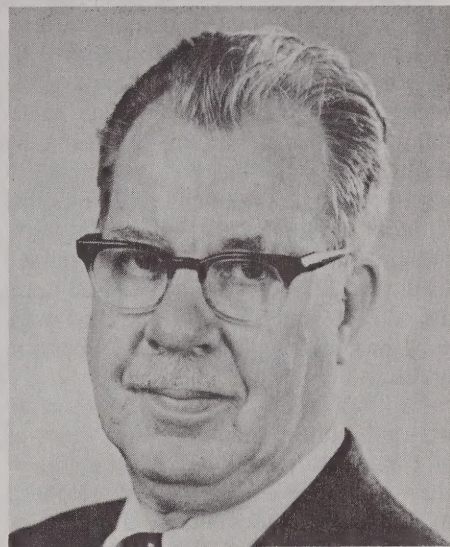
have described as one of the best in the world. I urge you to become familiar with it and other systems. A good description of West German TV is available as Monograph No. 6, published in 1968 by the European Broadcasting Union. Ask for: Hans Breck: *German Radio and Television: Organization and Economic Basis*. It is priced at 8 Swiss Francs (about \$2.00).

But now let's come to grips with our present topic.

During the first four days of September 1970, the International Association for Mass Communication Research (AIERE) met in Kostanz, West Germany. One of the most stimulating papers I've seen in some time was one given there by Dr. Kaarle Nordenstreng, Head of Research for the Finnish Broadcasting Company in Helsinki. Quotations used here are from the mimeographed copy kindly sent me by Dr. Nordenstreng.

In his Introduction we read: "The starting point of this report is the recognition of the fact that news diffusion through mass communication is in a worldwide state of crisis" (p. 6). This problem, then, is common not merely to U.S. broadcasters, but to those of all other countries. For example, in an address on November 16, 1966, already, O. P. E. Reed of the BBC ("Training for the World's Broadcasters") asked: "Which

by
Dr. Harry J. Skornia
University of Illinois at Chicago



of us would deny that we, the world, face a choice between control by famine and control by plan? It seems to me that unless the necessary information reaches the necessary people in the necessary time there will be disaster" (p. 16 of the address, available from the BBC).

"We would all agree, I think," Mr. Reed added, "that if the nations of the world do not succeed in solving the problem of communication both within themselves and with each other, the outlook for the world is grim" (p. 3).

Even *Broadcasting* magazine, hardly one to see excessive imperfections in the American system, declared in an editorial entitled "Baleful 50th" in its August 24, 1970 issue: "Broadcasting's 50th anniversary year is its most critical. The most frequent question these sultry August days: 'Are things as bad as they appear?' The honest answer is that they couldn't be much worse. The Washington attitude . . . goes something like this: The fat cats had it too good long enough. Don't kill them, but let them know who's boss" (p. 70).

That, then, would be my first point: "U.S. broadcasting is in trouble, fellows."

This should come as no surprise to anyone who is literate. Critics and "voices of doom" (as some have called the present writer and others of his kind) have been saying this on platforms and in print for thirty years. Edward R. Murrow,

Walter Cronkite, Chet Huntley and a score of other newsmen have warned us of how inadequate is the news service they can deliver because of the limitations placed on them by our current commercial structure.

What is so significant about this crisis, at this time, is that it coincides in time with another crisis: the so-called generation gap, with related demonstrations, violence and demand for change. Eric Severeid has referred to the effects of the battering by the media as being something like being "bitten to death by ducks." Perhaps "being stoned to death with popcorn," as someone has described it, would be a better figure of speech. Certainly people are being "entertained to death." Someone has facetiously predicted that if the present trend continues, we'll have eyes as big as cantaloupes and brains the size of peas.

So: We need change. And you, to whom I address this, have by a quirk of fate been challenged to be the agents of change. Let me explain in what respect I mean this: "There's simply a staggering amount of dislike of the college young, according to a recent Gallup poll." That's American History Professor and author Richard Hofstadter, of Columbia University, writing in *Newsweek* magazine July 6, 1970 (p. 22). How better for the members of your generation to prove your courage and intelligence, and help close the generation gap, than through the mass media channels to which you have access? Not many members of the younger generation have such an opportunity and such access. That is my challenge to you as an old friend who has been calling for revision of the structure of the broadcast "establishment" and its values for nearly thirty years—since my first "Open Letter" to the industry, published in *Variety* and *Billboard* magazines in July and August of 1947. I hope, as we go along, you'll see why I feel such a kinship with your generation.

Let me now "zero in" on a few specific problems and talk most directly to those of you who will have news or supervisory responsibility in college radio or television set-ups, whether through the air or by cable, for the next few years.

The first thing I'd have you look at is the definition of *news* as it prevails in the commercial media today. In a statement at a consultation in Washington, D.C., January 30, 1970, sponsored by the Council on Religion and International Affairs, Robert A. Gessert of the Research Analysis Corporation provided

some "Reflections on the Military-Industrial Complex." He sees the characteristics of this complex as (1) "the economy of death" (war-based); (2) "the ethos of enmity" (the way in which "the military-industrial complexes of Russia and the United States feed on each other" in a ceaseless escalation of suspicion); (3) "the self-fulfilling ideology" in which each dire prediction can be *made* to come true; and (4) "the self-consuming technology" in which production and consumption, civilian and military, go on and on in spite of the myriad types of pollution, disposal and other problems they thereby create for society.

This is one kind of problem that needs to be looked at. More and more it becomes obvious to some of us (not merely of the younger generation) that the goals of broadcasting, fed upon this basis, are at odds with the conditions of survival of our nation. We invite your help in solving these problems. I literally wake up at night in a cold sweat when I think of the emphasis of our media, including news, on militarism, violence, entertainment, triviality and escapism ("fiddling") in the midst of a national agony ("while Rome burns"). What we call broadcasting, or news, seems all too often to be the merging of all kinds of material, the urgent and the trivial equally leveled, into a flow of meaninglessness: apathetic and indiscriminate, with little or no reaction or wisdom or democratic participation built in.

It has repeatedly been noted by better writers than I how inevitable it is that business-owned stations should reflect the conservative, status-quo preserving values of a structure which finds such practices and values profitable and natural. You have a responsibility, if you believe with your generation in the need for change, to decide what values *you* will promote and aspire to. This will require a careful examination of the very definition of news. It is to that, precisely, that I now invite your attention. For what you and the rest of the media consider and call news is what shapes the "pictures in our heads," the "reality" (to quote Walter Lippmann) on the basis of which our decisions are made, and our attitudes and actions are shaped.

In the paper I referred to earlier, Dr. Nordenstreng of the Finnish Broadcasting Company notes how, under the pressure of the media, "Newsmen are now asking more and more often what to tell and how to tell it." Commercials are often referred to as "news." "In some text-


books," he notes (p. 10), "a news item is actually defined according to what a person with (such) a 'news eye' considers news."

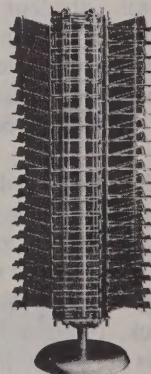
He presents a firmer definition: "By a news item we mean a piece of information about an event which has recently occurred or has recently been brought up, which is of significance to the audience according to (the) news criteria A news item may (also) concern an event which has recently occurred, or it may give information about an event of older date which has recently become of current interest" (pp. 14-15).

As he sees it, news can be divided into two parts: "raw news and background commentary."

"The function of raw news," he tells us, "is to supply the audience with informational raw material Raw news functions more or less as an extension of our senses: it allows us to perceive things which would otherwise not be reached by our eyes, ears or other senses. Such information is necessary to the individual in his attempt to orient himself in the environment" (p. 15).



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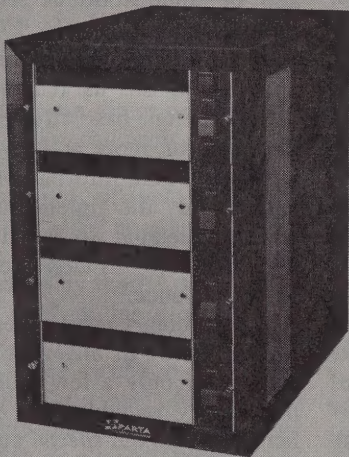



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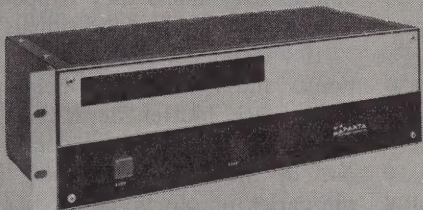
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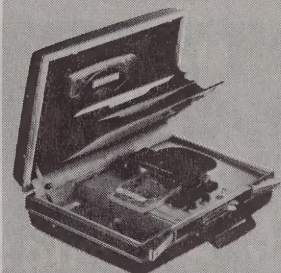


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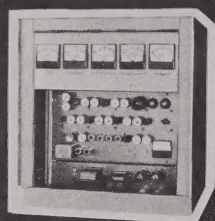
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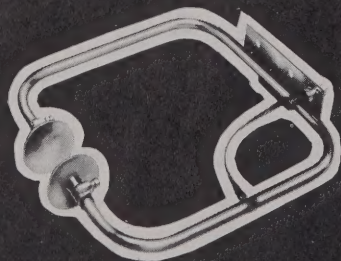
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world changes, without trying to implant any particular world view."

Here, now, is the crux of the quality of both news and commentary, as this distinguished research scholar sees it: "This," he says, continuing to describe commentary, "can briefly be called intellectual activation. Intellectual activation means arousing the individual to thinking about reality, about the world in which he lives. The aim is to mobilize the individual's thinking . . . If we call the raw news material 'an extension of the senses,' then background commentary can be compared to a switch which 'turns on' mental activity." The unique aspect of this definition is the requirement that, to be news it must be "information which activates intellectually."

Another important qualification, however, is that valid news criteria "should be based primarily on the *significance of the event*, rather than on a consideration of *the interest aroused in the general public*" (p. 13. Italics are Dr. Nordenstreng's). "... The fact that news criteria are based on significance rather than on interest prevents news activity from slipping in the direction of triviality-oriented sensational journalism" (p. 13).

If I may use an example of my own to illustrate: Over twenty years ago, at the time when U.S. networks "censored" Albert Schweitzer's appeal to the U.S. to cease atomic testing, as described in my book *Television and Society*, I urged the networks to carry fallout figures, as we now have begun to carry pollution indexes. The answer was that, "the public was not interested." In my reply I asked how the public was to know that there was such a thing as fallout, or what it meant or might do, or that figures were available which might be meaningful, if the media did not first inform them. Fallout was of no *interest* to the public but, as especially the Japanese learned, it was most *significant*, and *should* have been reported.

Before examining in greater depth the implications of some of the criteria of news which Dr. Nordenstreng invites us all to consider with him, let us look at some of the things which he believes, by his definition, are *not* news. This scrutiny may be a little upsetting to some "newsmen," but it is essential in any "no-holds-barred" discussion worthy of "tomorrow's generation."

"Weather, police and betting announcements, together with other such information of general usefulness," he tells us, "do not belong to news activity."

He does not object to the inclusion of some of these announcements, if there is enough space (which Cronkite and others have said is always in short supply in the U.S. electronic media). "It should be noted, however, that the inclusion of these announcements . . . does not yet make news out of them . . . The results of sports competitions and events should also be understood as service information" instead of news (p. 17).

In case you think you may have misunderstood, let us remember that Dr. Nordenstreng has stressed that "the objective of news activity is the transmission of valid information on a current basis, and the intellectual activation which is related to it." It must be of significance to "as large a part as possible of the audience."

"According to this criterion," he continues, "news of an event which affects the life of only a few individuals is not particularly valuable. For example," and here I invite your *special* attention, "publicizing the names of the people who died when a private house burnt down is not appropriate, unless they happened to be especially prominent individuals" (p. 20).

If I might comment again, I have, in books and articles elsewhere, proposed that police blotter items, and news of crime, violence, and accidents be taken *out* of the so-called "news" and, like obituaries or sports, be given a *separate program*—rather than sprawling throughout so-called newscasts, displacing the *real* news of what is going on in our world. Perhaps the *Christian Science Monitor*, in print, illustrates what Dr. Nordenstreng and I both have in mind.

One brief additional comment on sports. Although I played football in high school (Boyer City, Michigan, allstate) and college (Michigan State) and even coached football successfully a couple of years (1934-36, Arkansas City, Kansas), I have become super-saturated with sports the last few years.

Yet I feel that people who enjoy televised sports should have a right to them (just as I believe in program choices for all, including light and entertaining programs—not merely serious ones) provided they not so totally block out non-sports programs for those who desire something else.

I *do*, however, have one "pet peeve." I believe sports figures' appearances should be largely restricted to "doing their thing," which is "performing" their sport. I believe (if I may be permitted a "confession," in our heart-to-heart dialogue)

that it is a perversion of both sports and news to have to endure endless interviews with sports figures, the illiteracy of whose speech is so often matched only by the barrenness and insignificance as news of their thoughts! Why should they be scheduled as "speakers," and why should their monotonous ramblings be imposed on us simply because they have fine muscles? (Please excuse the "blast." I've been wanting to say *that* for some time even though it shows how prejudiced I am!)

Returning to more direct news values, most readers will recall various surveys which reveal that television is mentioned as the source of most of their news by a majority of the U.S. population. And tests have revealed a high degree of concentration on news by these listeners.

"When we start to measure comprehension of the news, however," says Dr. Nordenstreng, "the situation is different." To quote further: "Interviews carried out immediately after the news have shown that in general little if anything is remembered of the content of the news . . . The study, in fact, concluded that 'the main thing retained from the news is that nothing special has happened.'" Dr. Nordenstreng was not satisfied with quite as superficial a look at TV news as Roper seems to have taken. In his curiosity he seems to have hit "pay dirt" enough to justify his careful studies, going on from where others left off. Viewing "does not necessarily bring understanding or remembering" he found.

In reference to feeling that "nothing special has happened" we are very close to another effect of TV news on many people. "For many Finns," Dr. Nordenstreng tells us, "following the news is a mere ritual, a way of dividing up the daily rhythm, and a manifestation of alienation . . . The content of the news is indifferent to them." It is obvious that here we are on the margin of some very McLuhanesque, non-content effects. "In such a situation, news programs do not fulfill their function, which is the transmission of information . . . The following of news broadcasts becomes a ritual, a custom serving to maintain a feeling of security."

Psychiatrists for years have observed how TV becomes the ever-tolerant mother on whose lap the insecure child or adult can always climb for escape and comfort. Mental hospitals sometimes use it as a tranquilizer. This is very well for entertainment (though I would wish the

fare was more challenging, even here), but for news it is absolutely dangerous if we are to have the information on the basis of which to vote and make democratic decisions.

If we are to exclude the non-newscasts ("crimes, accidents, beauty contests, royal weddings and sports," material which "rarely has any relevance as such to the life of the audience or to intellectual activation"), what is to take its place?

There are two answers to this. If treated adequately accidents *could* be included. "Thus, for example, an accident report in which attention is drawn primarily to the general causes of accidents and possibilities of eliminating these may contribute significantly to avoidance of accidents in the future" (p. 23). In other words, analysis for significance may justify inclusion of such items.

But generally the string of crimes and accidents should be replaced by "increasing the interest of more important issues through background commentary" (p. 23).

Dr. Nordenstreng richly illustrates what he means by "significance." It is "the extent to which the event described influences the life of the listeners and viewers either directly or indirectly, regardless of whether the audience is itself aware of this effect" (p. 19).

"Thus, for example, the news of negotiations between the ministers of industry of the four largest copper-producing countries in Peru" is of essential significance because the very industrial life of developing nations might depend on decisions reached, and "crises will occur the true nature of which will (otherwise) not be revealed" (p. 20).

"... Statistical information, which describes in a significant way an occurring process of development, may also have news value," since it affects the very fate of nations, and their relations. If it *now* seems dull to American audiences, this kind of fare will have to have an appetite developed for it as has been done for professional sports, soap operas and other such programs.

The process of applying news criteria to the selection of items to be broadcast, or rejected, is one which requires the utmost of professionalism. It is neither a job for an amateur nor a single individual. For this Dr. Nordenstreng urges an editorial board, to insure balance, so the values of no one journalistic or managerial philosophy will prevail.

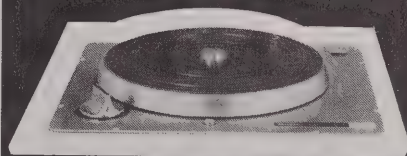
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"Over a period of time a number of different interpretations of an event or issue should be presented However, since no one individual can be completely objective . . . many different ways of thinking should be represented on the editorial board. Only this can guarantee balance in the long run It is thus not advisable to seek after . . . the most objective editor. . . . The editorial offices should be staffed with editors who differ from each other" This will insure "listening to the other side, similar treatment of parties, verification of information and so on" (p. 21-22).

In case you believe this is a radical or un-American or impractical idea, I invite your attention to a thin brochure whose contents belie its modest appearance. It is a piece called "Practical Regulation of Broadcasting," by Hudson C. Millar, Jr., President of Airmedia and stations WOVV and WIRA in Fort Pierce, Florida.

To quote Mr. Millar: "It is positively frightening when one stops to realize that the vast majority of radio and television stations in our nation originate 95% or more of their news simply by ripping and reading verbatim from their news tickers" (p. 11).

He proposes several possible solutions, such as limiting the amount of news, written by one person, which could be used, or applying anti-trust laws to break up AP and UPI into regional services. He even asks whether a study should not be made to see "whether it is advisable for the networks to be in the news business at all" (p. 14) in view of evidence of "the bias of the views of the network executive staff."

The study he calls for would seek "to determine ways to prevent exciting and stimulating the masses to riot or to defy law and order" and find ways "to control television from exercising undue influence on the masses, causing illegal action" etc. (p. 15).

He also calls for licensing managerial personnel, requiring them to pass a federal examination, as engineers must do; states that "it is past time for the Federal Government to regulate broadcasting news in regards to slanting, falsification and concentration;" and avers that "it is essential that networks be licensed and their news (if continued) regulated" (p. 16).

But, like Dr. Nordenstreng, Mr. Millar also calls for the use of committees and boards to insure balance for the station or network. Under present licensing procedures, each station is required to ascertain

community needs and to seek to meet them. Mr. Millar sees a "Communications Committee made up of prominent leaders of the community, including minority groups" (p. 19), to guide policy and editorial directions.

I urge you, too, to set up such boards or groups. Explosive issues plague educational institutions today. You need continuity of leadership. You need more than "seat-of-the-pants" decision-making or part-time faculty advisors, if you are to engage in news and other informational broadcasting. Your constituency should be predominantly the new generation, but with insurance that no one or two groups, either radical or conservative, will dominate. With such a mechanism, you might begin to set some examples your elders might find useful. Certainly you will be serving the objective of breeding understanding instead of violence, in your service of the public interest.

There are scores of other suggestions I would offer for your discussion. Through the years I have urged my students to be activists in the best sense: to participate in policy-formation and in the improvement of the information uses of our media. I do not tell them what to press for. I only ask them to follow their conscience and be true to themselves rather than to any by now outmoded practices, beliefs or shibboleths. Off the anvil of tough discussion and soul-searching will come, hopefully, better practices than our generation created.

To quote O. P. E. Reed of the BBC again: "...Communication cannot be limited. It is, if it is anything, a universal. UNESCO has declared the Grand Plan. It sees communication as part of an even bigger concept, the free flow of information and ideas stimulated by all available means. Its aim is to create a ferment that will wake up the world" (p. 15).

In your examination, look hard at words like balance. Is following a cigarette commercial by a Cancer Society announcement really balance, or is it the kind of "neutralization" which isn't the most imaginative use of these great media? Or is "what the people want" now an adequate blueprint? To what extent is the "wisdom" of the unorganized, inchoate mass, or even majority, adequate to today's needs?

You work with channels which should help reduce the feeling of alienation which is all too prevalent today. Use these channels to change the feeling of powerlessness and frustration into orga-

nized peaceful efforts to achieve a better world.

With these "fatherly," yet urgent suggestions and appeals, I thank you and your editor and publisher for this opportunity to talk to you about what I consider the most powerful, and sacred, channels of communication we have available. Use them with a full realization of the great privilege and responsibility that is yours as leaders of your generation, and hopefully a part of the adult leadership complex of our nation in the years ahead. Good Luck!

Harry J. Skornia
University of Illinois
Chicago Circle
September 1, 1970

MIDWEST REGION

The Midwestern Region of the Inter-collegiate Broadcasting System has initiated a monthly newsletter, effective with the October issue.

The publication, entitled *Off Mike*, began a monthly distribution at first and is distributed free to all member stations within the region.

Director of the Region is Larry Jordan.


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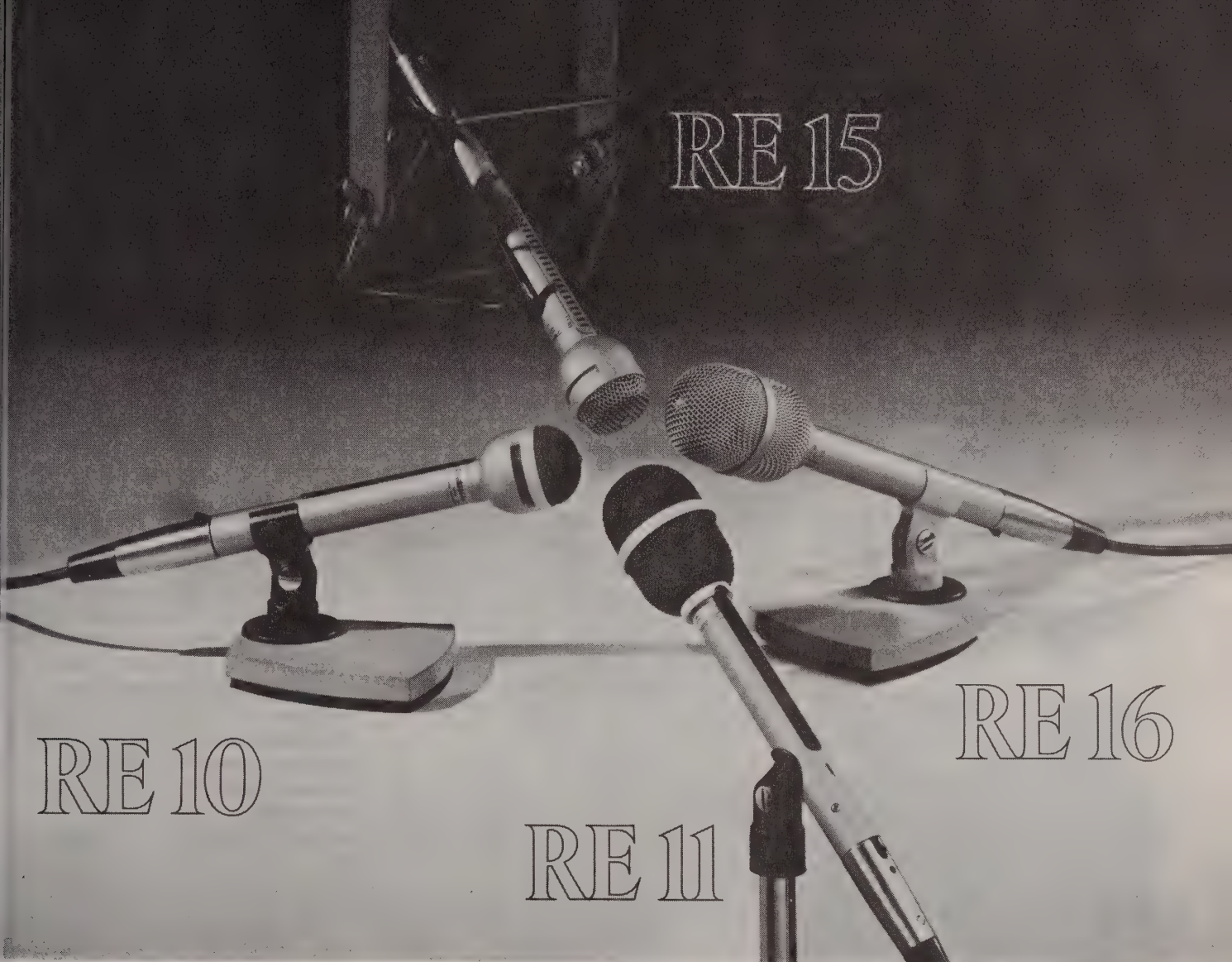


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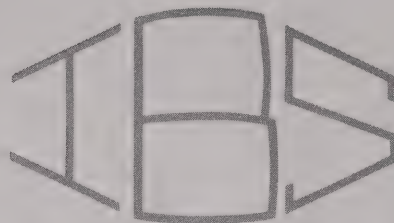


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NATIONAL NEWS

MORE FOR MICHIGAN

The University of Michigan Television Center at Ann Arbor continues to expand its program into different areas of the country.

The center's current syndication encompasses some 80 commercial and educational television stations, including WABC-TV, New York. In addition, some 20 stations in the midwest are carrying the public service programs of the center.

WOFM MODIFIED

An increase in programming of progressive and hard round sounds has been inaugurated at WOFM at St. Bonaventure University, St. Bonaventure, New York.

The change in music policy was based on a survey that was conducted last spring. The station hopes to keep abreast of the changes in audience preference by conducting a music survey every semester.

WOFM began its 23rd year of broadcasting in September.

NEWS OF KVPC

Radio station KVPC-FM at Parsons College in Fairfield, Iowa, has been publishing a monthly newsletter like that of several college stations and IBS regions.

The release contains various in-depth features, including news, album reviews and articles.

News items should be sent to Mike Cullen, Music Director, KVPC-FM, P.O. Box 885, Fairfield, Iowa 52556.

NEW AT NAB

The Board of Directors of the National Association of Broadcasters has approved a plan for reorganizing the Association's staff structure.

Principal staff structure changes include the creation of three Executive Vice President posts: Government Relations, Public Relations and Station Relations. Individuals will be considered for all three posts, both from within and without the current NAB staff, according to Association President Vincent T. Wasilewski.

NAB Board Chairman Willard E. Walbridge of Capital Cities Broadcasting in Houston, called the board approval a "complete vote of confidence" in President Wasilewski's "ability to move the NAB into a new era of activity and effectiveness." Walbridge also headed the committee which formulated the plan.

Wasilewski will be freed from having 12 departments reporting directly to him under the new reorganization.

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WRTI Scoops the Pros!

by Raymond Shaw

It doesn't happen very often.

During the 1970 Labor Day weekend, Huey Newton, Black Panther minister of defense, spoke to a large crowd at the Revolutionary People's Constitutional Convention at Temple University in Philadelphia. Coming after a week in which one policeman had been killed and others wounded by "revolutionaries," and Panther headquarters had, in turn, been raided by the police, Philadelphia was a nervous city.

The professional news media gave the convention big coverage. But WRTI-FM, the student-operated, educational station of Temple University, was the only member of the media inside the hall for a live broadcast of the speech. The story behind WRTI's scooping the pros began when the convention was given the use of McGonigle Hall, a new 4,300-seat gymnasium on the Temple campus.

In early August, 1970, Temple University President Paul R. Anderson received a request from a black clergyman for the use of McGonigle Hall for a convention. Anderson, hoping to improve the university black community relationship, agreed. Later he discovered that the convention was sponsored by the Black Panther Party. The plan was to write a new constitution for the oppressed people in the United States and the key speaker was to be Huey Newton.

Near the end of the month Perry Johnson, the coordinator and driving force behind WRTI's all-jazz musical format, extended feelers to see if the Black Panthers would allow WRTI to broadcast the convention. In the year WRTI had broadcast jazz, it had built a large black audience and Johnson felt WRTI would be the perfect communications medium to cover the convention. But a new station manager was due September 1 and until then nothing definite could be arranged.

On the evening of August 29, 1970, a Philadelphia park policeman was murdered as he sat, unarmed, in his isolated guardhouse. A few minutes before, another policeman was shot and wounded seriously one hundred yards away. Philadelphia Police Commissioner Frank Rizzo called the shootings, "out and out assassination." Rizzo also warned, "If these revolutionaries hesitate to put their weapons down, they may not be around for another action." Philadelphia had become a tense city.

At dawn on August 31 that tension came to a head. The police raided Black Panther headquarters in three sections of the city. At two, shots greeted the police; the major incident occurring at the North Philadelphia headquarters, only a few blocks from the Temple campus. In all, three policemen were wounded and fifteen Panthers were arrested, each held in \$100,000 bail. Among those arrested was Reggie Schell, head of the Philadelphia Panthers.

Pressure began building on President Anderson to forbid the use of McGonigle Hall for the Black Panther convention scheduled for the following weekend. Conservative politicians condemned the use of the gymnasium. Anderson still felt the convention should take place in McGonigle Hall and was supported by Pennsylvania Governor Raymond Shafer. (Since Temple University is a state-related school, Shafer is technically the owner of McGonigle Hall.)

Things at WRTI were confused. Bernard Canter, the new station manager, met his staff for the first time on September 1. At this meeting, Perry Johnson suggested WRTI attempt live coverage of the convention. Canter agreed and the university administration was notified of the station's intentions. However, with Reggie Schell's arrest, no one from the Black Panthers was in charge and no one could grant permission for WRTI to be present at the convention. Eventually, the New York and California Panther organizations were contacted and a request was made.

Permission from the California Panthers and Huey Newton did not come until Friday, September 5, the day before Newton was scheduled to highlight the convention with his speech. Things at the station now started to happen very quickly. A staff was gathered, including Johnson, who would be anchorman at McGonigle Hall, and others who would conduct interviews and serve as floor directors for the broadcast. News director Juan Varleta was to handle the technical work at McGonigle Hall and take charge in the station control room during the speech. Other staff members were to assist Varleta.

On Saturday, while the convention was adjourned for dinner, Johnson, Varleta and six others walked the two blocks from the WRTI studios to McGonigle Hall carrying their equipment.

(Continued on page 14)

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WRTI SCOOPS THE PROS!

(Continued from page 13)

On the way they encountered a Panther acquaintance who took them through a back door of the gymnasium, thus avoiding the huge crowd standing outside the front entrances. Varleta immediately began setting up the equipment, using a standard remote 5-channel mixer, a stand mike for the speaker's platform and RCA 77 microphones for the anchormen.

Telephone lines were permanently installed to the gym floor, ordinarily used for basketball broadcasts. A momentary problem was the lack of a table for the anchormen. Finally, two benches were utilized. As Varleta was completing the setup, the Panther guards ordered the building cleared in order to search it. When they were allowed in again, the WRTI staff was frisked as was every spectator.

Varleta quickly completed the setup and he and Bob Rosenow prepared to return to the station. But now the spectators were flooding in all the entrances and Varleta and Rosenow could not get out. "I didn't think we would make it," said Varleta. At 6:45, fifteen minutes before the broadcast was to begin, they convinced a Panther door guard of their identity and they hurried back to the station.

At the station a ten-second delay for the speech was designed. "This was used," said Varleta, "because WRTI had a responsibility to keep the broadcast in the public interest. We did not know what to expect."

Station manager Canter said, "Obscenities and inflammatory political remarks, in line with FCC Regulations, were to be censored."

The delay was created using two side-by-side, rack-mounted, tape decks in the master control room. The broadcast from McGonigle Hall was recorded on the first recorder and monitored by Varleta and others. The tape then looped down to the floor and up through the playback heads of the second recorder, thus causing a delay. The delayed broadcast went on the air from a second studio. If something was to be deleted, a signal was given to the engineer in the second studio and he had enough time to censor the broadcast. However, not once was anything in the broadcast deleted.

At McGonigle Hall the program went routinely. All other news media were kept outside, either intentionally by the Panthers or accidentally by the size of the crowd. Before Newton's speech, WRTI staffers went through the crowd conduct-

ing interviews, including one with Chicago 7 defendant Abbie Hoffman.

When Huey Newton began to speak at 8:10, WRTI received requests from NBC, CBS and Metromedia for permission to record WRTI's air signal of the speech for use in newscasts. Permission was granted. At the studio the broadcast also went routinely. After the broadcast ended at 10 p.m., reporters from NBC, CBS and the Philadelphia *Bulletin* gathered at the studio to listen to the tape of the speech and write their stories.

A few days later, station manager

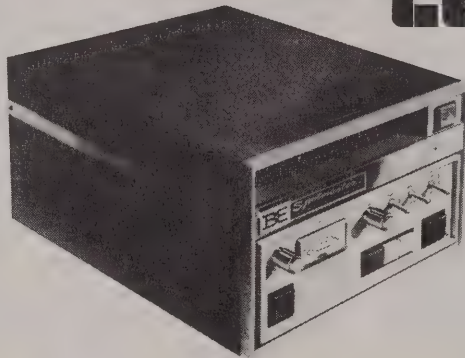
Bernard Canter was proud of WRTI and Temple University. The station had received praise from the administration for their efforts. And the broadcast said Canter, "gave WRTI greater rapport with the black community in Philadelphia than any other station." The fact that WRTI "scooped" the rest of the Philadelphia press was not lost on Canter.

WRTI combined community responsibility with gutsy news policies and managed to scoop the pros. And that is something that doesn't happen very often.



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BROADCAST SEMINAR PROGRAM - FALL, 1970

by Bill Kohlstrom
IBS V.P. Planning
and Development

"Development of System resources is the major concern," said Bill Kohlstrom, IBS Vice President for Planning & Development, when asked to comment about the first annual IBS Broadcast Seminar program. In the System's history, the traditional concept of a regional meeting has eliminated the national organization's concern for regional development, but this year the Board of Directors decided to supplement the regional meetings with a series of seminars on Broadcasting throughout the nation. The program is intended to provide the individuals working within the campus broadcasting stations the opportunity to meet and discuss broadcasting techniques and practices with professionals in the communications industry.

Chicago was the scene of the first seminar, and although a relatively few delegates attended the meeting—all declared the two day event a major success. IBS Vice President West, Dave Borst, and Bill Kohlstrom met with delegates Friday evening to relate the "hidden truths" member stations often cannot find out about the System in the Master Handbook. Saturday's first seminar began at 9 a.m. with a discussion of programming the campus radio station. The seminar's discussion leaders included Norman Muse, Vice President and Creative Director of Leo Burnett Company of Chicago (Mr. Muse is the creator of the Marlboro commercial and has been working in the commercial area of the media for a number of years), and Robert E. Henley, Program Manager for WGN Radio in Chicago. The major theme of this seminar was programming. Mr. Henley said, in reply to the question: "If there are any trends in radio, what will be the future of radio, that . . . when the people who are now listening to the screaming disc jockey grow up, are they going to stay with them or go someplace else. If they do go someplace else, is it going to be to that type of music or to another type of music?" Mr. Muse noted that "there are classical influences in a lot of modern music, certainly in a lot of the Beatles' things . . . I think that if I were in your position, I would find a relevance in classical music and try to explore that



Mark Warner, Milton College; Bob Gorjance, Gates Radio; Steve Broomell, Gates Radio; Dick McLaren, Milton College; Steve Pratt, KNRL.

Steve Broomell, Gates Radio Corp.; Bob Gorjance, Gates Radio Corp.; Larry Jordan, KNRL. (Jordan is also a regional director for old Midwest region.)

relevance in a classical music show instead of just running selections." Discussion moved along to the editorial role of a station; Mr. Henley related the fact that WGN has one full-time individual whose job is to research and write editorials which are then reviewed by a three man editorial board within WGN; the editorials are then broadcast in prime time. Mr. Uenley noted that they make a sincere effort to air the editorial at times when the audience is at its peak. Henley said further, "... We do an excellent job of presenting all sides of the issues, and we have a couple of good programs on that do it." He continued saying that editorials are not broadcast to the public without much research first going into the editorial topic, and background facts being related to the audience within other program formats. "The station should be explaining the issues," Henley said. "The primary job (of the station) is to give them (the audience) as much usable information as possible, then let them make up their minds. After having that, then an editorial can be made. I think that a station can be much more powerful in its community if it will just keep its mouth shut until it has something to say and then say it—then keep quiet again, editorially—but continue to explain the issues." Mr. Muse related that "There is something magical about what comes



over the airwaves that influences people, and influences them disproportionately. Hitler found that out. And I think that there is a terrible danger in a radio or television station editorializing . . . A station should fairly present all sides of the question. A station editorial takes on a weight and an influence disproportionate to the message, just because of the magic of the medium."

The afternoon seminar was given by Mr. Roy Wood, managing News Director for WVON at Chicago. Mr. Wood related the Role of Minorities in Broadcasting, commenting that minorities have a place in the electronic media. Mr. Wood said, "... The body politic of America is nothing more nor less than a compilation of a series of minority groups. However, I guess when people refer to minorities, they refer to the blacks, the browns, the yellows, the reds, and the have-nots which would encompass all of those complexions and any others that may fall in between . . . I do feel that somehow those who are a part of the so-called majority group would make it possible to include, at all levels of the electronic

(Continued on page 16)



Dick McLaren, Milton College; Alan Erickson, WVIK; Steve Pratt, KNRL; Steve Moreen, WVIK; Roy Wood, WVIK; Larry Jordan, KNRL; Mark Warner, Milton College.



Dick McLaren, Milton College; Alan Erickson, WVIK; Mark Warner, Milton College; Steve Moreen, WVIK; Larry Jordan, KNRL; Norman Muse, WVIK; Dave Borst and Bob Henley, WGN.

(Continued from page 3)

broadcaster will remain in a position where he must pay the minimum wage and continue competing in the role of the underdog in a small market. Again, the old, familiar newspaper will hold the position of legislative favorite son within the media area.

The list is endless when one peruses the differences in treatment that currently exist between the aforementioned industries. Perhaps foremost on the list would have to be the equal protection under the Constitution's First Amendment, that is totally lacking in broadcasting. While freedom of speech as a virtue is extolled endlessly among newspapers and periodicals, the broadcaster is the only one that must face the aura of legislative and quasi-legislative restraint and restriction. It is fully understood, as so many have said, that the broadcasting spectrum is limited. So, indeed, is the freedom of the entrepreneur broadcaster.

It is perhaps wise to follow the advice of FCC Chairman Dean Burch, as offered to the Radio Television News Director's Association in its meeting in September at Denver's Brown Palace Hotel. Speaking about the Fairness Doctrine and free

access, the Commissioner stated, "I feel that many of you do not at all appreciate rulings which the Commission makes to preserve and promote broadcast journalism—that you too often focus on matters which you find disagreeable and ignore any favorable actions."

Perhaps this is exactly what is being done here in this column. But the concept does still exist nonetheless that the print media has, and will continue to enjoy, a position of preferential treatment relative to that afforded broadcasters. Government's taking care of its old friend, the newspaper, is a luxury that broadcasters can no longer afford.

To again quote Mr. Burch in his RTNDA address, "Someone said, what you don't know today can kill you." A point broadcasters, student and otherwise, might immediately ponder.

IBS

Radio lets people use their time to best advantage. They don't have to stop what they're doing to enjoy radio. All they do is listen.



(Continued from page 15)

media, members of all minority groups and give them a free rein, a voice, to express ideas, ideals and aspirations and what they really expect of America as a country—not to get from, but what they can contribute—because the whole mish-mosh of misunderstanding the racial strife that is going on in the nation at this point in time . . . is due mainly to the fact that I have not really been allowed to make a genuine, honest contribution in context with what my relationship to the nation as a member of a group of people whose cultural background, from its conception, was entirely different from yours." Mr. Wood concluded the afternoon seminar with this poem:

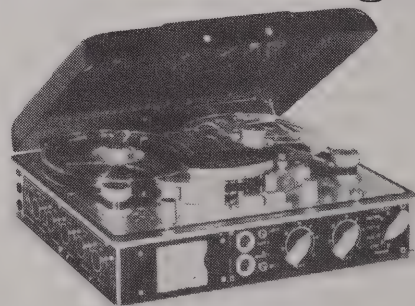
Be proud to meet a person who is proud they are black;
but also has intelligence enough to be oblivious of that fact.

Be proud to meet persons who are proud they are white;
because everyone has some color and color is all right.

Be proud still to meet every person who clearly understands that character and intelligence makes the person, and color never made a MAN!

IBS

The new Stellavox Sp7 will become a giant in the recording industry.



All 8 lbs. of it.

Up till now, perfect stereo location recording meant lugging unportable portables.

So we've come up with a rugged precision instrument, the Swiss-made Sp7. It's small—8"x10"x3". It's light—only 8 lbs. with batteries. And, despite its size, Sp7's features measure up to any portable you're now using..

Plus giving you several advantages you'll get nowhere else, regardless of size.

Like four standard tape speeds. 3¾, 7½, 15 and 30 ips. It is also continuously variable from 0-30 ips.

Another exclusive: Our many tape head assemblies with up to four heads. They plug in. Are quickly exchanged in the field. And each one contains the components to equalize the electronics precisely for a particular tape speed, track configuration and tape oxide. With Neo-pilot for mono

and "Synchrotone" for stereo sync recording!

Then there's our 10½" real adapter. It gives you more recording time than any portable ever.

Plus: hands-off automatic stereo level control, dual peak indicating meters, internal powering for two condenser mikes, external AC supply and battery charger, and an internal quartz generator.

We expect this tiny Stellavox Sp7 to live up to the highest hopes of the industry. Because you don't have to be big to be a giant.

STELLAVOX

exclusively by

GOTHAM
AUDIO CORPORATION

2 West 46th Street, New York, NY 10036 (212) 265-4111
1710 N. LaBrea Avenue, Hollywood, CA 90046 (213) 874-4444

STATION OF THE MONTH:

WSAJ

AM-FM

GROVE CITY COLLEGE

50 YEARS OF WSAJ

Six months before KDKA's famed "first" broadcast in November of 1920, WSAJ went on the air. April 26 marked the 50th anniversary of broadcasting on the Grove City College campus.

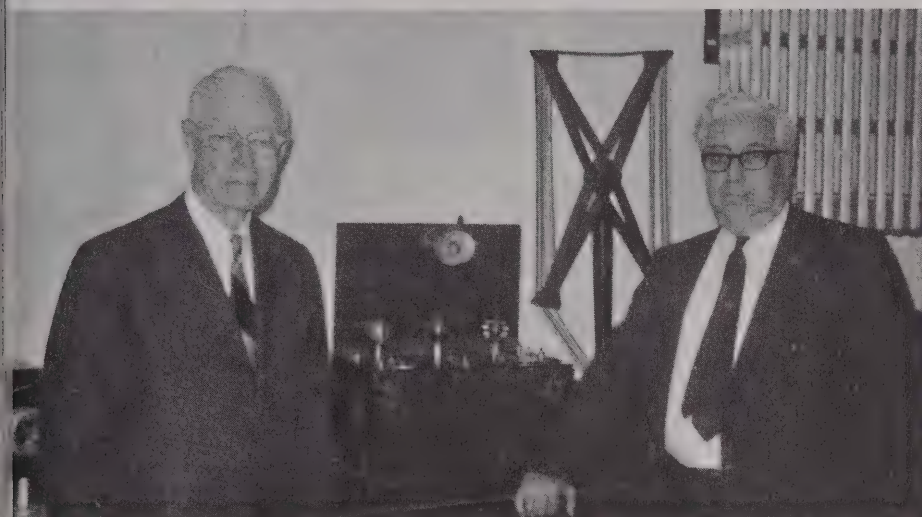
Interest started on radio through work on lightning detectors. After improvements on antennae and receivers, a small receiving station was opened in the former physics building on lower campus. This station, opened in 1914, had 1 kw of power which was increased to 2½ kw in 1917. Dr. H. W. Harmon, the inventor and builder of the equipment, asked the President of the College, Dr. Weir C. Ketler, to make an address to the New Castle Rotary 30 miles from Grove City.

To commemorate this historic broadcast, Dr. Ketler, who still resides in Grove City, made another address to the New Castle Rotary on April 27 at noon. The President of the College introduced Dr. Ketler on the air.

A sister FM station, WSAJ-FM, joined the AM station in 1968. Thus, the station, 1310 AM and 89.5 FM, have expanded their broadcast time and include music of all types. Also provided is a coverage of significant campus events, musical and educational. Two other areas of importance on the college (chapel and sports events) are covered.

Scheduled to coincide with the college May Day celebrations, WSAJ held a day of celebration. To continue the theme of the historical significance of WSAJ, history spots, listing important events of a particular year and the popular songs from that year, were used, along with playing the old songs from 1920 on from the station's extensive 78 file.

We, of the station, believe that WSAJ has been and will continue to be an important part of campus communication and service. And, although KDKA has been making such a fuss over being first, WSAJ feels big and important too.



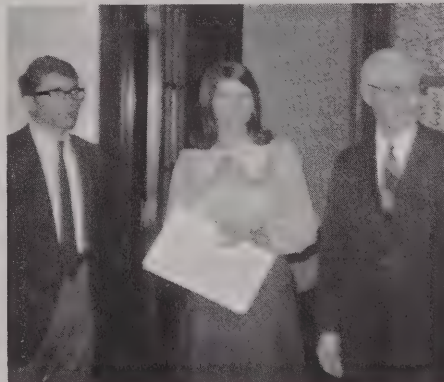
Dr. Weir Ketler on the left and Dr. Stanley Harker on the right. Between is first transmitter, built and operated by Dr. H. W. Harmon 50 years ago.



Station Manager Wayne Voltz with Dr. Harker and Dr. Ketler during the broadcast.



Program Director David Ottaviano with Dr. Ketler.



Station Manager Wayne Voltz and Traffic Manager Valerie Goff with Dr. Ketler following broadcast.

MUSIC INDUSTRY DEPARTMENT

SINGLES

I'LL BE THERE
WE'VE ONLY JUST BEGUN
GREEN-EYED LADY
FIRE AND RAIN
INDIANA WANTS ME
OUT IN THE COUNTRY
LOOK WHAT THEY'VE DONE
IT'S ONLY MAKE BELIEVE
CLOSER TO HOME
CRACKLIN ROSIE
EL CONDOR PASA
SUPER BAD
LUCRETIA MAC EVIL
MONTEGO BAY
CRY ME A RIVER
IT DON'T MATTER TO ME
SOMEBODY'S BEEN SLEEPIN'
OUR HOUSE
GOD, LOVE & ROCK & ROLL
UNITE THE WORLD

JACKSON FIVE
CARPENTERS
SUGARLOAF
JAMES TAYLOR
R. DEAN TAYLOR
THREE DOG NIGHT
NEW SEEKERS
GLEN CAMPBELL
GRAND FUNK RAILROAD
NEIL DIAMOND
SIMON & GARFUNKLE
JAMES BROWN
BLOOD, SWEAT & TEARS
BOBBY BLOOM
JOE COCKER
BREAD
100 PROOF . . .
CROSBY, STILLS . . .
TEEGARDEN & VAN WINKLE
TEMPTATIONS

MOTOWN
A&M
LIBERTY
WARNER BROS.
RARE EARTH
DUNHILL
ELEKTRA
CAPITOL
CAPITOL
UNI
COLUMBIA
KING
COLUMBIA
MGM
JOE COCKER
ELEKTRA
BUDDAH
ATLANTIC
JANUS
GORDY

BREAKS

Cry Me a River
Joe Cocker
A&M
KUGR
Washington State University
Pullman, Washington

The Tears of a Clown
Smokey Robinson
Tamla
WSAP
St. Andrews Presbyterian College
Laurinburg, N.C.



You Better Think Twice
Poco
Epic
WOGR
State University College
Oswego, N.Y.

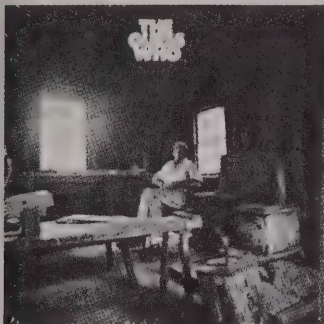
God, Love & Rock and Roll
Teegarden and Van Winkle
Westbound
WCWP
C.W. Post College
Brookville, New York

ALBUMS

ABRAXAS
SWEET BABY JAMES
COSMO'S FACTORY
MAD DOGS AND ENGLISHMEN
GET YER YA-YA'S OUT
THIRD ALBUM
A QUESTION OF BALANCE
AFTER THE GOLD RUSH
CLOSE TO YOU
CLOSER TO HOME
GREATEST HITS VOL. 2
SOUNDTRACK
CHICAGO
EXPERIENCE
LIVE AT LEEDS
STAGE FRIGHT
SHARE THE LAND
GOLD
FIRE AND WATER
STILL WATERS RUN DEEP

SANTANA
JAMES TAYLOR
CREEDENCE CLEARWATER
JOE COCKER
ROLLING STONES
JACKSON FIVE
MOODY BLUES
NEIL YOUNG
CARPENTERS
GRAND FUNK RAILROAD
TEMPTATIONS
WOODSTOCK
CHICAGO
OTIS REDDING/JIMI HENDRIX
WHO
BAND
GUESS WHO
NEIL DIAMOND
FREE
FOUR TOPS

COLUMBIA
WARNER BROS.
FANTASY
A&M
LONDON
MOTOWN
THRESHOLD
REPRISE
A&M
CAPITOL
GORDY
COTILLION
COLUMBIA
REPRISE
DECCA
CAPITOL
RCA VICTOR
UNI
A&M
MOTOWN



SHARE THE LAND

GUESS WHO

RCA VICTOR LSP 4359

One of the hottest to come along in months. Randy Bachman now records on his own but the group is still its potent self. This one has risen up the charts with amazing quickness, featuring "Share the Land," and "Three More Days." Definitely in the "can't miss" category.

LED ZEPPELIN III

LED ZEPPELIN

ATLANTIC SD 7201

Their third has the tendency to be their best yet. The group's being named as number one, replacing the Beatles in popularity, is reflected in this release. All cuts are solid rock programming choices.



GET YER YA-YA'S OUT

ROLLING STONES

LONDON NPS 5

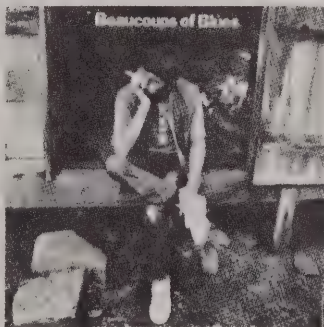
Naturally, this will be a strong seller with a few strong cuts for airplay. The album was recorded live before a full house at New York's Madison Square Garden. Several of the Stones' own songs are given strong treatment.

BEAUCOUPS OF BLUES

RINGO STARR

APPLE SMAS 3368

Should be a big seller with all Starr and Beatles fans. Album ignores the standard rock gamut and heads directly down south with a fair country sound. It's country music, but not the kind that will be accepted in Nashville. Stations have to add C&W to their playlists because that's exactly what the famous Ringo has given them.



Other New Releases

MAMA'S BIG ONES

MAMA CASS

DUNHILL DS 50093

DEFROSTED

FRIJID PINK

PARROT PAS 71041

MUSIC INDUSTRY DEPT.

DISC NOTES

The stereotype of the announcer, as depicted by Gary Owens on NBC's *Laugh-In*, has taken a serious drubbing in recent years. The emergence of rock music in all its varied stages and developments has, in part, been the cause of the subsequent emergence of a new type of radio disc jockey. Whether or not the change is for the best is strictly up to the individual listener.

In almost all formats, be it rock (top 40), MOR, classical, etc., the announcer has seemingly always been expected to have a fairly deep, resonant voice with a good, strong delivery and pacing. The advent of underground rock shows has seen all that stereotyping leave the control room, at least for the time being.

Most of the modern-day underground announcers have gone to the one-to-one relationship in patterning their rate of delivery and entire show, for that matter. No longer will one hear the announcer constantly promoting, building toward the number one record, or showing his expertise at "hitting" a cut at its vocal beginning after an instrumental intro. What is now featured is a slow talking, deliberate person who talks about the music he is playing and talks *directly* to the individual listener. The results have been staggeringly successful in most markets.

It is hard to convince the traditionalist that the new type of "jock" is one that will remain on the radio scene after this type of music has evolved into something entirely different. The booming voice and tight board man have been around a long time, if longevity is any index of popularity and success. In addition, it is hard for anyone who has jockeyed top 40 to tolerate all the dead air and lack of timing in these underground shows, popularity notwithstanding. It's like telling the Cadillac owner that style and class have no more relevance in this society.

What will be most interesting to see is how the individual underground jock develops through the next two or three years. Whether or not he maintains the present style of announcing or turns to something even more or less traditional within modern radio will be perhaps the newest phenomena along announcing lines that have evolved in the past few years.

The change, if nothing else, has been most refreshing.

MUSIC INDUSTRY DEPARTMENT

RECORD REVIEWS

DEJA VU

CROSBY, STILLS, NASH AND YOUNG
ATLANTIC SD 7200

I tried to figure out a label for the music CSN&Y produce—a little bit of country, folk, blues and rock—and finally came to the conclusion that their music is a representation of the many moods of America, hence American music. Their harmonies send chills up the spine, and their lyrics (written by all) are perhaps the most beautiful and poignant of any group performing. The LP showcases not only the combined talents of the unit, but also the individual artistry of David Crosby, Steve Stills, Graham Nash and Neil Young. The only flaw of the album is that the music is limited to two sides. "Woodstock," "Deja Vu," and "4 7 20" are excellent cuts and look for "Carry On" to jump on the singles chart after "Woodstock" has had its run. (Reviewed by *FORMAT*.)

FOTHERINGAY

FOTHERINGAY A&M

Fotheringay have erupted on the scene with a sound much like good early Fairport Con. (No wonder—Sandy Denny is lead vocalist, Wow!) (Reviewed by *KFPC, Florida Presbyterian College*.)

LEFTOVER WINE

MELANIE BUDDAH BDS 5066 (S)

Composer-performer Melanie is no longer struggling for recognition . . . she's riding right at the top. This live performance proves that statement. The excitement has been totally captured and the audience and the performer are as one. (*Billboard*). Melanie has a new single hit out . . . flip of "Peace Will Come." New hit is called "Stop, I Don't Want To Hear It Anymore."

COLLEGE RADIO: What To Do Now!

by John Sippel
Promotion Director
Mercury Records

College radio must strive in this school period to establish itself as the dynamic stimulus it long could be with its listeners, and, secondarily, with its chief source of programming outside the campus, the record industry.

Though I have spent 26 years in a variety of positions within the record industry, it took a French import single, *Je T'aime* by Jane Birkin and Serge Gainsbourg, to forcibly bring the college broadcaster to my attention, and, I'm certain, to many more of my record business contemporaries. Without a doubt, a very few commercial AM and FM stations did play the record, but, in most cases, that demand on that commercial outlet was precipitated by a consistent play on the part of the collegiate station in the area, before the commercial broadcaster programmed it.

Unfortunately, it is the only example I can recall where I can place full credit on the college broadcaster for the hit. Take that analogy right down to your most important category, the college listener. What more important recommendation than word-of-mouth, wherein one student in a group proclaims, "Did you hear *Gypsy*, by Uriah Heep on (college call-letters) last night?" No more important voluntary accreditation of the listenability and believability of a communications medium can be found.

And, that plug for his college station must be multiplied by several hundred before it is meaningful. When Thanksgiving vacation rolls around, consider the importance of students returning to their hometowns, getting together and comparing notes and finding out that the Heep single is a solid college radio smash, resulting in the Heep album being a national hit.

The very indolence of Middle-of-the-Road radio and the loss of listener

interest in what they programmed musically should be an example of what not-to-do for college radio. Unite, college radio! Exchange TOP 40 sheets. Or, better still, find a national survey service which will hand-tabulate or compute the tops in college radio by studying weekly the printed college radio station sheets available. Easy-listening radio today represents, perhaps, 60% of the 7,500 commercial AM and FM licenses in the U.S. But this majority of U.S. radio is silent. There is no significant exchange of programming preferences. Lethargy is so rampant that many MOR stations today don't even bother to announce the music they are programming. This complete lack of identity destroys that important phone-in to the station when a record is played and the listener caught only part of the title. The strongest barometer to that local station's billing department of a station's local pull is local phone-ins or write-ins.

How can college radio centralize its reporting of listeners' preferred records? Maybe the *Journal of College Radio* has resources for computing the result? Perhaps a Bill Gavin, Kal Rudman, Dick Reus, Lew Bigler or Ted Randal or one of the others, or a trade paper would weekly tabulate the tops in college LP and single requests?

When querying a college music director re his chief sources for programming, he usually points to a number of commercial top 40 radio printed sheets he receives in the mail or *The Billboard* charts. Such sources are good foundation, but they are not as typical of what college students want to hear as an exchange of college radio station sheets or a national tab of such sheets.

Some prudent soul in the ad or radio business concocted a still widely misunderstood and maligned term,

omographics. The trade term indicates a breakdown of the people the medium is reaching. College radio, especially the carrier-current and low-wattted FM and AM stations, has the most easily definable demographic foundation in the world to canvass for music preference—a male or female listener captive audience ranging in age from 18 to approximately 25 years. What a remarkable segment to offer a possible advertiser? In this world of specialization, college radio can offer a straightforward picture of a vertical segment of population, one that must be classified as above-average-income, and heavy on leadership, now and in the future.

To provide the record business and the college radio industry with the finest working tools, the campus music director could create a graphically attractive top 40 sheet, which is well distributed on campus and in on-and-near campus record stores and to local radio stations. A strong indication of national unity would be including the logo of the Intercollegiate Broadcasting System on every college radio station TOP 40 printed sheet letterhead. The name of the school, city location, and the "Hitline" phone number should be prominently displayed. And, a sound electric typewriter should be used to neatly type the top LP and single selection.

Check your mailing lists to see that the individual in each record company, probably the executive in charge of college radio promotion, is accurately typed on your mailing list. Delete all other persons. At Mercury, we are still getting envelopes each week addressed to promotion directors who have left the firm several years ago. Cut the waste. You need that budget for other more important, urgent programs. Try encircling the record company's chart entries each week. This is a small return for the promotional product sent to your station and enables the cooperative record company representative to quickly check the sheet.

Another marvelous cooperation—a short handwritten note on the bottom of the sheet, indicating the receipt of a new product from the label, and possibly your early reaction to it, makes for a stronger knowledge of your programming needs individually and also provides vital early market research for the record company.

And, try to include somewhere at the bottom of the TOP 40 sheet the name of

your music director. Students on campus should be well aware of the party who directs programming, as should that local store owner, local commercial radio station and others. Does your school's committee which books entertainment on campus consult with the station's music director, the acknowledged NO. 1 authority on what groups are biggest with student listeners?

Some schools are providing interesting news of campus activities, such as forthcoming concerts and musical events on that TOP 40 sheet. I see less than 10% of college radio sheets carrying news events. And, yet, isn't the primary function of radio the responsibility to provide news for its listeners and public service features? I have yet to see a collegiate printed sheet which carries the news director's number and name. Commercial radio competes with the local newspaper. Shouldn't college radio vie with the college newspaper? And sometimes shouldn't one cooperate with the other to build the image of the importance of college communication media?

Unfortunately, I reside in a congested high-rise building area, where we are unable to pick up any collegiate station. However, my canvass of daily mail indicates to me that college radio needs more listener inducement in the way of contests, where you might simply give away singles or albums as prizes. By the way, many of the larger record firms, such as Mercury, can more easily cooperate with you if you write to us, laying out a simple prize contest and seeking prize cooperation in the form of a record product. Why put it into writing?

You represent a radio station. The Federal Communications Commission has been payola plagued. Your letter of intent protects those of us in the record industry who would go along with your prize giveaway. To further indicate that the merchandise was intended for your prize giveaway, send the cooperating record firm a letter after the contest, asserting that the LP's or singles were given to the following student winners, including the names and addresses of these students. We hope many of you are preparing for careers in commercial radio, and you will have to operate thusly when you work commercially, so it's just good future training.

Same tip holds for your request for an additional copy of an LP to replace one that was broken or pilfered. Write to us on station letterhead, signing your name and your position with the station.

Strive for national unity and identification. Work also for a unified effort at your station personnel level. Never have so many contributed so much in radio as at the college level. But, the DJ who works the 1 to 3 p.m. shift never sees the night man, I've found. So, does the music director hold a weekly meeting to talk over music, news event coverage, etc.? In my talks, I find that everybody has *carte blanche* to play what they wish, or most everybody operates that way.

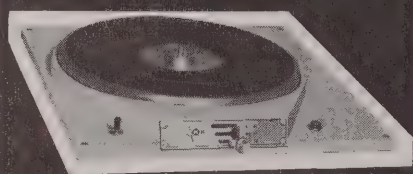
We live in a world that finds the average person bombarded by images. All five senses work overtime. That old cerebellum can only pack so much retention into its gray ball of matter. College radio must format to gain that identification. You won't impress the value of a Rod Stewart, Buddy Miles or Jerry Butler, unless you have courage. Stick your neck out early. Program it often. Again, referring to my last point, discuss new music additions to your format with your mike staff. More and more record companies are inviting more and more of their personnel's ears before inking an artist. A good point to imitate.

Monitor your station, music directors. In covering commercial radio, I always found that the most successful P.D.'s and M.D.'s continually piped the station's programming at a low volume into their offices, even listening with their subconscious when they did business. Don't be afraid to chew out that DJ who blew a commercial or forgot to identify at the half-hour. And, don't make the mistake of so many commercial stations. When identifying, use the call letters, name of the school, and the city. Amazing how many travelers with radios are motoring through an area and so wish they could find out the full details about a station, but get only a call letter and dial location. That driver could be an ad agency account exec or a record company exec or someone else influential in building your billing or your library.

Basically, I feel that today's young college programmer, in the main, is a respectful young person, perhaps a little too modest or humble. Nobody digs the braggart, but you remember the oldie about "Faint Heart Ne'er Won Fair Lady." Stick your neck out. Program what you think will make it. Repeat and repeat it, giving it the best possible chance of making it. Publish a Top 40 sheet that zings with graphic appeal. Distribute it to every source where it will do you good. Work IBS, a radio rating sheet or a trade paper to establish your own national college radio sheet.

Let historians of modern communications report in the future that the 1970-71 school session marked the time when College Radio became *the* factor in creating and reporting important trends.

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CALL LETTER REGISTRATION

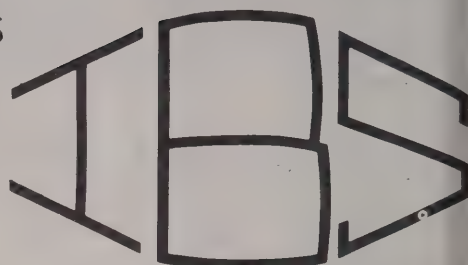


MUSIC INDUSTRY REPRESENTATION

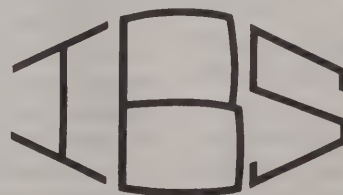


JOURNAL OF COLLEGE RADIO ANNUAL

What Can



Do For You?



SOLVAY, NY 13219

UNDER \$50

No Kidding — Under \$50

AN ASSOCIATION OF OVER 400 COLLEGE RADIO STATIONS



Announces a Breakthrough

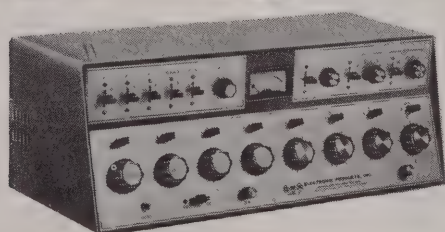
QUALITY CONSOLES AT REALISTIC PRICES!



**QRK-5
MONO PRE-WIRED
SYSTEM
\$1995**

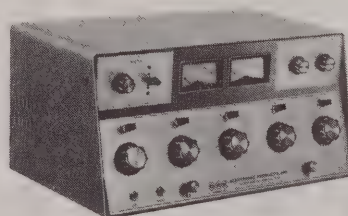
QRK-5/5S Prewired Systems — Reflects the epitome of quality to produce either a mono or stereo system capable of serving as either a local or remote studio or production facility. Incorporates the QRK-5 (Mono) or QRK-5S (Stereo) console; (2) QRK-12C Turntables with synchronous motors; (2) Rek-O-Kut S-320 Stereo Tone Arms; (2) QRK F3 stereo cartridges; QRK Ultimate Preamplifiers; and substantial, pre-wired transportable furniture.

**QRK-5S
STEREO PRE-WIRED
SYSTEM
\$2995**



QRK-8 — 8 CHANNEL MONO \$1695
QRK-8S — 8 CHANNEL STEREO .. \$2495

QRK-8/8S — 8 Channel Console — QRK offers a professional console with Altec faders; plug-in modules (3) pre-amplifiers; built-in power supply; 10 watt monitor amplifiers; independent audition and program channels; muting relays; cue amplifiers; built-in speaker; substantial capacity and ultimate access.



QRK-5 — 5 CHANNEL MONO \$995
QRK-5S — 5 CHANNEL STEREO .. \$1595

QRK-5/5S — 5 Channel Console — Both mono and stereo units incorporate Altec attenuators with cue switches in every fader, 10 watt monitoring amplifiers, plug-in modules, muting relays, and self-contained power supply. The stereo unit, QRK-5S contains independent audition and program channels as well as a cue amplifier. Both consoles have substantial capacity and total access.

main office
CCA ELECTRONICS CORPORATION
716 Jersey Ave., Gloucester City, N. J. 08030
Phone: (609) 456-1716

subsidiary
QRK ELECTRONIC PRODUCTS INC.
1568 N. Sierra Vista, Fresno, Calif. 93703
Phone: (209) 251-4213

division
REK-O-KUT COMPANY, INC.
1568 N. Sierra Vista, Fresno, Calif. 93703
Phone: (209) 251-4213

SUPPLEMENT TO THE 1970 DIRECTORY OF COLLEGE RADIO STATIONS

The following directory of college radio stations is arranged by state—in alphabetical order according to school name. Data included (in order of presentation) for each entry are: 1—Address; 2—Phone Number; 3—IBS Region; 4—Frequency, type of transmission, Power; 5—Hours of operation; 6—Association membership; 7—Network affiliation; 8—Representative; 9—Date established and staff size; 10—Format; 11—School enrollment and Potential Audience; 12—Spot rates: In order of frequency breaks, 60 second rate is followed by 30 second rate; 13—Department Head; 14—Faculty Advisor; 15—Personnel.

CALIFORNIA

CATE SCHOOL: KSBS, 1—P.O. Box 68, Carpinteria, Cal. 93013; 3—IBS Pacific Coast; 4—880kc; CC; Non-comm.; 5—On air 7 days, 42 hrs. wk.; 6—IBS; 9—1968; Staff: 5; 10—Format: underground rock; 11—Enrl.: 170; Po. Aud.: 170; 14—FA: Dr. P. Ruoff; 15—Bill Pace, GM; Win Shiras, PD; Geoffrey Thorpe, BM; Robert Blaney, CE.

SIMPSON BIBLE COLLEGE: KCMA, 1—801 Silver Ave., San Francisco, Cal. 94134; 2—415-586-6888; 3—IBS Pacific Coast; 4—90.3mc; FM; 10w; Non-comm.; 5—On air 5 days, 77½ hrs. wk.; 6—IBS; 9—1964; Staff: 15; 10—Format: classical; 11—Enrl.: 270; Po. Aud.: 3 million; 15—Donn Clarius, GM; Fred Wagenaar, PD; Donald Brooks (F), BM; Robert D. Rhoads (F), CE.

COLORADO

UNIVERSITY OF NORTHERN COLORADO: KUNC-FM, 1—Rm. 4, Cranford Hall, Greeley, Colo. 80631; 2—303-351-3333; 3—IBS Mountain; 4—91.5mc; FM; 3kw; Non-comm.; 5—On air 7 days, 138 hrs. wk.; 6—NAB, IBS, NERN, CBA; 7—Net: NERN; 9—1967; Staff: 15; 10—Format: Black, mostly progressive; 11—Enrl.: 10,500; Po. Aud.: 500,000; 13 & 14—DH, FA, GM: Ronald S. Camp; 15—William Hurt (F), PD; Estel Haning (staff), CE; Roger Dudley, ND; Terry Jenkins, MD; Brian Burgstahler, PrD; Linda Bauer, TD. AM carrier current planned. Target date unknown. Will be comm.



ILLINOIS

ILLINOIS COLLEGE: WILC, 1—Box 816,

Jacksonville, Ill. 62650; 2—217-243-4113; 3—IBS Midwest; 4—570kc; CC; Comm.; 5—On air 6 days, 60 hrs. wk.; 6—IBS; 9—1965; Staff: 70; 10—Format: top 40, hard rock; 11—Enrl.: 925; Po. Aud.: 800; 12—1X 1.75/1.25, 12X 1.30/.83, 28X 1.10/1.00, 42X 1.10/.71; 14—FA: Dean Donald Eldred; 15—David Thompson, GM; Michael Short, SM; Randy Temple, PD; Earl Lowery, BM; David R. Craske, CE; Nancy Drake, ND.

ILLINOIS INSTITUTE OF TECHNOLOGY: WIIT, 1—3241 S. Federal St., Chicago, Ill. 60616; 2—312-225-9600; 4—FM-88.9mc; 10w; Non-comm.; CC—640kc, Comm.; 5—On air 7 days, 66 hrs. wk.; 6—IBS; 9—1956; Staff: 100; 10—Format: Top 40, progressive, easy; 11—Enrl.: 2,500; Po. Aud.: 2,200; 12—1X 1.25; 15—Michael Andrews, StM; Donald Bryla, BM; Tim Colburn, PD; Cliff Brown, CE.

ILLINOIS STATE UNIVERSITY: WGLT, 1—Cook Hall, Normal, Ill. 61761; 2—309-438-2313; 3—IBS Midwest; 4—FM-91.7mc; 10w; Non-comm.; CC—540kc, Comm.; 5—On air 7 days, 67 hrs. wk.; 6—IBS, NAB; 7—Net: NERN; 10—Format: varied; 11—Enrl.: 15,000; Po. Aud.: 60,000FM, 8000CC; 13—DH: Dr. Ralph L. Smith; 14—FA: G. Ben Paxton, Jr.; 15—Rodney Neaveill, GM; Wayne Weinberg, CCPD; Jimm Larsen FMPD; Kevin McNulty, CCCE; John Kramer, FMCE; John Doorneweerd, ND.

PRINCIPAL COLLEGE: WTPC, 1—Elsah, Ill. 62028; 2—618-466-2131, X 295; 3—IBS Midwest; 4—89.7mc; FM; 10w; Non-comm.; 5—On air 7 days, 95 hrs. wk.; 6—IBS; 9—1961; Staff: 60; 10—Format: rock, jazz, classical; 11—Enrl.: 750; Po. Aud.: 50,000; 15—Thomas Gutnick, GM; Paul Bayfield, PD; John Fowler, BM; Steve Bard, CE; Randel Baehr, ND.

INDIANA

FRANKLIN COLLEGE: WFCI, 1—Franklin, Ind. 46131, 2—317-736-8441; 3—IBS Great Lakes; 4—89.3mc; FM; 10w; Non-comm.; 5—On air 7 days, 80 hrs. wk.; 6—IBS; 9—1960; Staff: 40; 10—Format: varied; 11—Enrl.: 750; Po. Aud.: 10,000; 14—FA: Raymond Cowan; 15—Mark B. Kevitt, GM; Steve Stevens, SM; Geoffrey H. Doughty, PD; Dan Farmer, BM; Mike Thompson, ND.

TAYLOR UNIVERSITY: WTUC, 1—Upland, Ind. 46989; 2—317-998-2751, X 363; 4—640kc; CC; Comm.; 5—On air 7 days, 42 hrs. wk.; 6—IBS; 9—1969; Staff: 20; 10—Format: Top 20 and easy; 11—Enrl.: 1,424; Po. Aud.: 1,000; 12—1X 1.10/.90, 5X 1.05/.85, 7X 1.03/.80, 12X 1.00/.75, 25X .95/.70; 13 & 14—DH, FA: Allen Goetheus; 15—Roger Rittenhouse, GM; James Oasting, PD; James Runyon, BM; Portia Johnson and Carolyn Savage, SM.

MASSACHUSETTS

SPRINGFIELD TECHNICAL COMMUNITY COLLEGE: WTCC, 1—1 Armory Sq., Springfield, Mass. 01105; 2—413-781-6470; 4—640kc; CC; Comm.; 5—On air 5 days, 40 hrs.

wk.; 6—IBS; 7—Net: Commonwealth Radio Net; 9—1969; Staff: 40; 10—Format: mixed 11—Enrl.: 2,200; Po. Aud.: 2,200; 12—1X 1.50/1.00, 10X 1.00/.50, 30X .50/.25; 15—Bruce D. Blanchard, GM; Walt Nero, PD; Ear Wilson, CE; Peter Flynn, Operations Mgr; Joseph DeCarlo Jr., BM; William Caldwell, ND.

STONEHILL COLLEGE: WSTO, 1—North Easton, Mass. 02356; 2—617-238-2056; 3—IBS New England; 4—640kc; CC; Comm.; 5—On air 7 days, 50 hrs. wk.; 6—IBS; 9—1964; Staff: 5; 10—Format: rock; 11—Enrl.: 1,500; Po. Aud.: 800; 12—1X 2.00/1.50; 14—FA: Herbert Wessling; 15—Lee Roy, GM; U. Woodbury, PD; Brother George Tyrrell, CE; Mike Jamieson, MD; Tom Butler, SD.

NEW HAMPSHIRE

NATHANIEL HAWTHORNE COLLEGE: WVNB, 1—Antrim, N.H. 03440; 2—603-588-2484; 3—IBS New England; 4—640kc; CC; Comm.; 5—On air 6 days, 100 hrs. wk.; 6—IBS; 7—Net: NBC; 9—1968; Staff: 40; 10—Format: open; 11—Enrl.: 900; Po. Aud.: 600; 12—Contact station for current rates; 15—Steven Paul, GM; Chris LaFore, PD; Matt D'Agostino, CE; Macir Burstyn, SM; Jeff Seligman, BM; Marc Langus, ND; Jack Krause, MD.

WVNB

Nathaniel Hawthorne College
Antrim, New Hampshire

NEW JERSEY

RIDER COLLEGE: WWRC, 1—Trenton, N.J. 08062; 2—609-896-0663; 3—IBS Middle Atlantic; 4—640kc; CC; Comm.; 5—On air 6 days, 120 hrs. wk.; 6—IBS; 9—1960; Staff: 65; 10—Format: progressive & rock; 11—Enrl.: 3,500; Po. Aud.: 3,500; 12—1X 1.70/1.15, 30X 1.50/.95, 50X 1.30/.75; 14—FA: Mr. R. Gordon Graves; 15—Andrew Glantz, GM; Mike Fenster, SM, BM; Irv Hamm, PD; Neil Miller, CE; Marty Davis, ND; Marc Hollander, CA.

TRENTON STATE COLLEGE: WTSR, 1—Pennington Rd., Trenton, N.J. 08625; 2—609-771-2420; 4—89.7mc; FM; 10w; Non-comm.; 5—On air 7 days, 84 hrs. wk.; 9—1966; Staff: 40; 10—Format: underground rock; 11—Enrl.: 4,500; 14—FA: Dr. Todd Herring, Mr. David Rogosky; 15—Nicholas R. Smolney, StM; Russ Filsinger, PD; John W. Frazier, CE; Ron Westura, ND; Drian McEvoy, MD.

NEW YORK

STATE UNIVERSITY OF NEW YORK at Stonybrook: WUSB, 1—Stony Brook, N.Y. 11790; 2—516-246-7900; 3—IBS Mid Atlantic; 4—820kc; CC; Comm.; 5—On air 7 days, 84 hrs. wk.; 6—IBS; 8—Rep: Campus Media; 9—1964,

Staff: 70; 10-Format: progressive rock, folk, R&B; 11-Enrl.: 7,500; Po. Aud.: 5,800; 12-1X 5.00/3.30, 13X 4.75/3.15, 26X 4.50/3.00, 52X 4.25/2.80, 100X 4.00/2.50; 15-Robert Messing, GM; David Wald, PD, Robert Kaplan, CE; Hank Teich, MD; Mark Kalman, SM; Robin Hughes, BM; Ian Livit, Jim Wiener, ND; Mark Kalman, PrD.

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PENNSYLVANIA

ELIZABETHTOWN COLLEGE: WWEC, 1-Elizabethtown, Pa. 17022; 2-717-367-1151 X 229; 4-640kc; CC; Comm.; 5-On air 7 days, 168 hrs. wk.; 6-IBS; 7-Net: NBC; 9-1962; Staff: 60; 10-Format: rock, modified drake; 11-Enrl.: 1,500; Po. Aud.: 900; 12-1X 1.00/.80, 6X .90/.72, 11X .80/.64, 21X .75/.60; 14-FA: Richard C. Lytle; 15-Jerry Morgenthall, GM; Katie Collins, SM; Judy M. Hart, PD; Dave Homsher, BM, ND; Rich Grant, CE; Steve Young, SD; Rich Lucioti, MD.

GENEVA COLLEGE: WGEV, 1-Beaver Falls, Pa. 15010; 2-412-846-5105; 4-88.3mc; FM; Non-comm.; 5-On air 7 days, 110 hrs. wk.; 6-IBS, NAB, NAEB; 9-1965; Staff: 40; 10-Format: rock, MOR; 11-Enrl.: 1,350; Po. Aud.: 40,000; 15-Thomas Lenz, GM; Jerry Wolfe, PD; James Workley, Tech D; Rick Sencenbach, ND, SD; Bruce Van Horne, TD.

SUSQUEHANNA UNIVERSITY: WQSU, 1-Selinsgrove, Pa. 17870; 2-717-374-1804; 3-IBS Mid Atlantic; 4-FM-91.5mc; Non-comm.; CC-680kc, Comm.; 5-On air 7 days, 85 hrs. wk.; 6-IBS; 9-1967; Staff: 45; 10-Format: not reported; 11-Enrl.: 1,300; Po. Aud.: 20,000 FM; 13 & 14-DH, FA, GM: L. D. Augustine; 15-Dave Robinson, FMPD; Bob Orr, CCPD; Dave Hannum, SM; Bruce Henderson, ND; James Herb (F), and Dave Lightcap (F), CE.

WISCONSIN

WISCONSIN STATE UNIVERSITY AT EAU CLAIRE: WSUR, 1-Rm. 170, Fine Arts Bldg., Eau Claire, Wis. 54701; 2-715-836-4170; 4-600kc; CC; Comm.; 5-On air 7 days, 56 hrs. wk.; 6-IBS; 8-Rep: Frederick W. Smith; 9-1955, Staff: 34; 10-Format: top 40 and progressive; 11-Enrl.: 9,000; Po. Aud.: 4,500; 12-1X 2.00/1.30, 11X .90/1.24, 26X 1.80/1.17, 41X 1.70/1.11, 61X 1.60/1.04, 301X 1.00/.65; 13 & 14-DH & FA: Dr. Robert Bailey; 15-Dave Kunz, GM; Tom Sandrick, SM; Jim Doherty, PD; Carol Kringle, BM; Gary Hetchler, CE; Ray Kaider.

UNIVERSITY OF WISCONSIN AT MADISON: WSRM, 1-B-22 Ogg Hall, Madison, Wis. 53706; 2-608-262-0396; 3-IBS North Central; 4-640kc; CC: Comm.; 5-On air 7 days, 168 hrs. wk.; 6-IBS; 8-Rep: Campus Media; 9-1967; Staff: 150; 10-Format: Rock, progressive, underground; 11-Enrl.: 37,000; Po. Aud.: 15,000; 12-6X 6.75, 12X 6.00, 18X .25, 30X 4.50 (all for one week). 6X 4.50, 2X 3.75, 18X 3.00, 30X 2.25 (all for 32 weeks); 15-Barbara Bitters, GM; Don Janke, SM.

WYOMING

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NOTICE

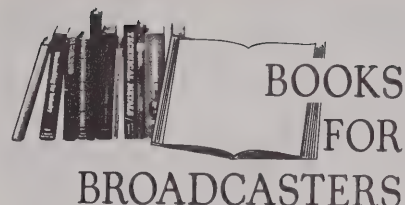
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Free & Fair: Courtroom Access and the Fairness Doctrine, by John M. Kittross and Kenneth Harwood. Association for Professional Broadcasting Education, Temple University, Philadelphia, Pa.; 202 pages; paperback; \$3.95.

This book contains articles selected from the *Journal of Broadcasting* during the past thirteen years. The selections pertain to the problems of the broadcaster's right to broadcast from the courtroom and the question of ensuring fairness in the broadcasting of matters of public controversy. The book is too valuable to purchase for a library book shelf—it belongs on the desk of news directors, station managers, teachers, and students. As the editors say in the preface, "It does not do away with the need for a good textbook on the subject, or Pike and Fischer's *Radio Regulation*, but it is hoped that it will provide sufficient argument, data and citations for the student (and broadcaster) to pick his way through part of the maze of broadcast law and regulation with some confidence and comprehension."

Prof. Joseph M. Ripley's article, "An Argument for Television in the Civil Courtroom," is an excellent example of this book's contents. Other equally important selections include the "Red Lion" Decision; "The Emergence of Political Editorializing in Broadcasting," by Mary Ann Cusack; and five of the various codes which effect *Free & Fair*.

Dr. Kittross is editor of the *Journal of Broadcasting* and professor of communications in the department of Radio-Television-Film of Temple University.

Dr. Harwood is the chairman of the APBE committee of the *Journal* and professor and dean in the School of Communications and Theater of Temple University.

Virtually every American home (99 percent) is radio-equipped. There are an average of 4.6 working radios in every household.

TECH TIP

MODERN COMMUNICATIONS FOR KZSU

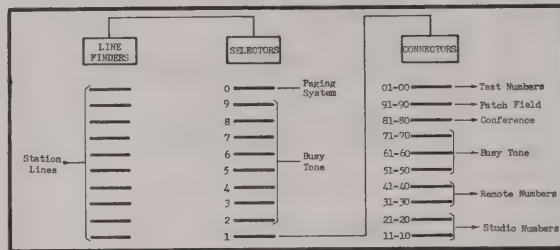
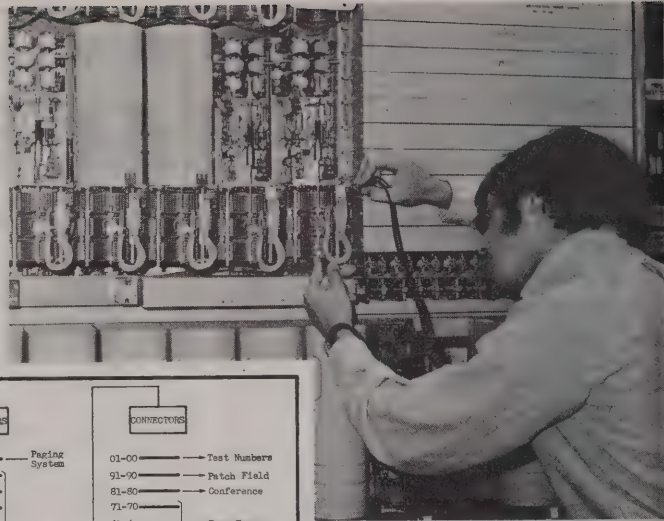
by
Mark Lawrence
Chief Engineer
KZSU, Stanford University

The typical campus station has an active need for easy communication within its studios. Listener requests, last-minute program coordination, and general telephone calls require an efficient intercom system. If part of the station is on a different floor or if a lot of remote broadcasting is going on the need is even more severe.

Radio KZSU has solved this problem effectively by building a dial telephone exchange. Using standard switching equipment, it provides a maximum capacity of 100 three-digit numbers, of which 37 are now in service. Enough equipment is available to permit ten simultaneous conversations. Lines from the exchange go to all the major operating locations in the studios. In addition, virtually any remote broadcast location can enter the system. Besides regular telephone communication, special features like conference calling are available.

The system consists of "step-by-step" switches of the type commonly used throughout the telephone industry. Each switch can step to ten vertical positions and can rotate to each of ten locations for a total of one hundred. They are classed as "line finders," "selectors," and "connectors." When a user picks up his phone to make a call, one of the line finders steps itself up and around to "find" the caller. The line finder wipers are wired back-to-back to those of a selector. When the finder comes to rest the selector passes dial tone to the caller. The first digit dialed moves the selector up one to ten steps and the selector then rotates itself to hunt for a connector switch that is not being used. After the selector stops on an idle connector, the second dialed digit steps the connector up. The third digit steps the connector around. The connector comes to rest on the contacts of the called number. If it is busy, the connector passes busy tone to the calling telephone. If not, the con-

Seth Neumann of KZSU checks out a line finder.



SWITCHING PLAN-KZSU EXCHANGE

connector sends 20-Hz ringing voltage to the called set and returns ringing tone to the caller. When the caller hangs up all three switches are released and drop to their rest position.

In addition to the frame of switches, there is a rack of miscellaneous test equipment and a rack of power and tone supplies for 48 volt DC, dial tone, 20-Hz ringing, busy tone, and test tone.

Several custom features appear in the exchange. The selectors are wired so that by dialing "O" a caller connects to the station-wide paging system and can make general announcements. Up to five callers can dial "181" to have a group conference call. Some of the staff members who have frequent need to contact the station, for example the remotes director, have extensions in their dormitory rooms. Since it is desirable to conserve pairs in the campus cable network, some of these lines operate with two-party service and selective ringing.

A special answer-only connector level (101 through 100) is set aside for test numbers. It provides an FM air monitor, a tap on the carrier-current AM program, a milliwatt test tone at 1000 Hz for cable loss measurement, a 600-ohm termination for line noise tests, and a number which alternately opens and shorts the line for testing the stability of repeaters.

The system is heavily oriented toward remote broadcasters since KZSU derives a great deal of good will by thorough coverage of events in the Stanford community. A nemo crew needs an order wire to coordinate with the studio engineer, so each major remote site has a program line

and a remote line. In addition, special numbers are available to allow use of the phone line in case the program circuit should fail. By dialing "128" or "191" the remote operator reaches a special termination on the studio patch field with a switch that locks the connection up permanently. He can then put the remote board on the phone circuit and go on the air. Since the entire system is station-owned, there is no problem of legality or need for beepers.

In case there is only one cable pair available to a prospective remote location, special loop-to-simplex adapters are available. They contain the necessary relays and repeat coils to permit dialing, ringing, and talking on the simplex side of the line while the remote console uses the physical side. (See IBS Master Handbook 54.00 for details.) Thus an unexpected remote site can be brought in quickly by extending one pair of surplus field wire from the nearest cable terminal.

The station exchange does not interconnect with the telephone company at present. However, a new tariff offering (Voice Connecting Arrangement CDH) provides an adapter to connect private systems to an outside line. It is thus legally permissible to add dial-9-for-outside-line service to an exchange of this sort.

Stations wanting to build a telephone exchange can find a simple and cheap 9-line design in Master Handbook 56.97. If they want something fancier, used step-by-step switches are available surplus for \$10 to \$20 apiece. Telephone sets are available used from educational surplus or new from Graybar Electric Company.

THE PUBLISHER'S REPORT

Continued from page 2)

Don Reich, general manager of WUNI in Mobile, Alabama, said broadcasting has problems separate from other media, even though they may be related. Louisville's WHAS program director, Hugh Barr, stressed the desirability of independent nature. According to Barr, "Exposure in the broad sense of Communication is necessary of course, but ideally should be done in the form of prerequisites in allied departments—speech, etc." An opponent of broadcasting's independence, George Dubinetz, vice president and general manager of WJJD in Chicago, said, "Broadcasting is not specialized to the degree of having its own department."

Evaluation by accrediting committees has always been, and remains to be, a delicate proposition. Although over 80% recommended evaluation, no one could suggest how it should be conducted. Barr suggested "An evaluation, yes—but not by an accrediting committee. This implies mandatory compliance—a better solution would be an *invited* periodic evaluation of current curriculum."

The broadcasters were asked if an advanced degree should be required for employees entering the field. This would be a degree beyond the bachelor's. Practically all respondents gave a negative response to this proposal. As one program director said, "Utopian. It likely would improve the Professionalism of Broadcasting, but vastly impractical in view of the tremendous number of broadcast operations functioning on marginal income."

All broadcast executives stressed the need for academic persons teaching radio/tv to have practical experience. Teachers should strive to keep up-to-date on industry changes, requirements and regulations. One comment was, "We still see major university 'radio/tv' grads who have been taught 1947 logging rules; business practices of the late 50's etc." The comment went on to say it is incredible and the false preconceptions astounding with which these young people approach the business today.

We then asked our panel of broadcasters about their experiences with employees holding broadcast degrees. Most had neither a positive nor negative experience. Richard Marcellan, general manager of KBAT in San Antonio, reported generally good experiences, while a New England manager stated that the employee was green with no real training. Owner-Manager Ed Hundley of

KLEY in Wellington, Kansas, has had only one employee with a broadcast degree. He was not qualified. Greenwood said, "... fair ... depending upon the person. If they had worked someplace in the summer, or in high school, let's say at a station, they had a pretty good attitude. If they were right out of college, it took some effort to get them to a practical attitude. Either way, however, our experience has been good and we try to find jobs for them." A Midwestern O&O was of the opinion, "they *really* learn the business *after* coming on the job. The best are from the trade schools devoted to communications and/or broadcasting. The best from regular colleges and universities are the journalism majors; not the radio-tv types."

We then asked the panel which of the following seven job positions should NOT be included in the curriculum: announcing, management, technical, sales, news, programming, and office (i.e. traffic, etc.). All felt programming should be taught. But we never defined the term. Three out of twelve would eliminate courses which we labeled office. One would discontinue teaching technical courses. Another felt news should be taught by the journalism school. One panel member voted to take management out of the curriculum. And two each were for eliminating sales and announcing.

The final question asked the respondent was if he ever contacted a broadcasting department when searching for a new employee. Half of them said they did. Most were looking for employees in programming, sales, and news.

Doug Sutherland, vice president and general manager of KRIZ in Phoenix, Arizona, had this to say: "Generally, my experience with broadcasting schools is bad. Seemingly, students have been taught by individuals who were not current in the industry, or idealistic about their approach to a very fundamental business with many, many real problems. We need more realistic people teaching. By realistic, I mean people who are making it right now in the business, not retired people or people who would rather teach it than work in it. It's a real problem, not just true about the broadcasting business, but about many so-called skills being taught in colleges and universities."

Thomas Moore, Jr., the general sales manager of Baltimore's WBAL said, "... The challenge in these jobs is outstanding. Obviously, there is a 'knowledge

gap' that needs to be corrected as to job quality and potential income."

What has been presented here is by no means a composite view of the broadcasting industry on the education of employees. The methodology used in soliciting the sample will not permit me to project any of these concepts to the industry. Likewise, the number of returned questionnaires was too small for any type of projection. But the views do represent over twenty broadcast administrators. The stations varied from different sections of the country as did the size of each.

It can be concluded that broadcasters are less than satisfied with the quality of graduates the schools are turning out today. And it can also be concluded that if broadcasters want different or better courses in the schools, it is their responsibility to initiate the action. A postponement can only create greater problems in the future.

As the network slogan says, "We're getting it all together." If only we could.

(Next month: What the Educators say about the education of employees.)

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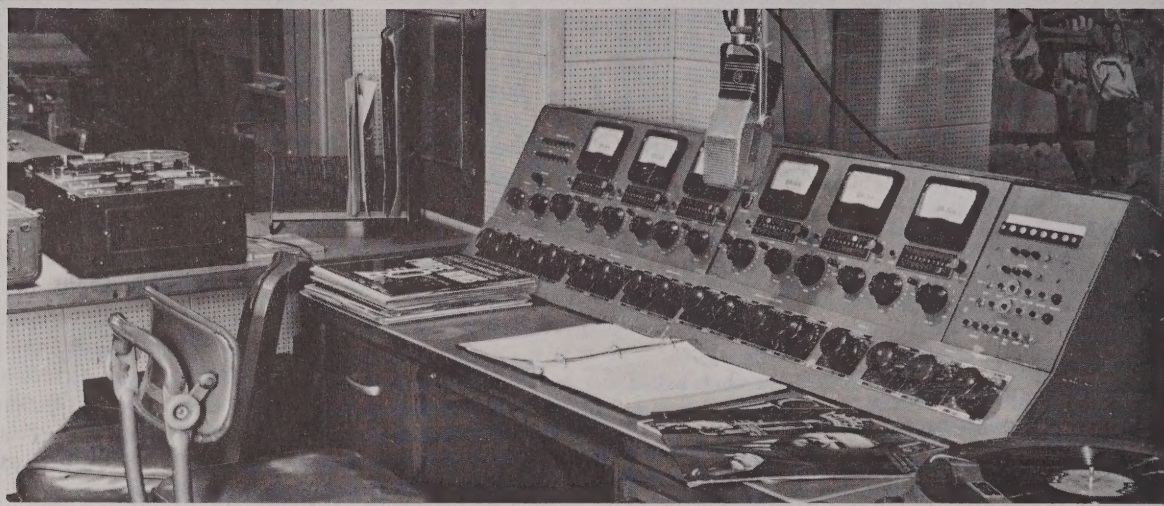
1. The Journal of College Radio added pages and another issue.
2. A Master Handbook revision of 100+ pages was issued.
3. New member certificates were issued.
4. New jewelry, forms, etc. were added.
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IBS is your association, representing your station, and our progressive industry. Support the Intercollegiate Broadcasting System with your ideas, assets, and most importantly, your membership.

Sign Off!



EDITORIAL

POINT THE FINGER . . . BUT WHERE?

Month after month, practically every publication discusses the "fairness doctrine" and its affects on the broadcaster. NAB officials repeatedly discuss this problem at every conference or meeting held by broadcasters.

But the fact remains—the problem is getting bigger and more complex with every FCC ruling and court decision.

It was the understanding of most broadcasters that balanced programming and fairness was an obligation of the licensee. Freedom of expression was another misunderstanding of the electronic media.

Paul B. Comstock, NAB vice president and general counsel, told a group of Michigan broadcasters recently that the recent decisions of the FCC have created a state of chaos which could cause "total erosion of freedom of expression of the broadcast media." His rhetoric also said the decisions could "destroy freedom and journalistic responsibility on radio and television." These remarks were in regard to an FCC decision stating that a licensee could not arbitrarily adopt a policy or refusal to sell broadcast time to significant political parties for the solicitation of funds.

The second freedom eradicator came when the Commission ruled that specific networks and affiliates had not achieved

fairness in view of the number of broadcasts by President Nixon on the U.S. policy in Indochina. Plus, the FCC held that a particular licensee must provide time to the Republican National Committee or a partisan Republican spokesman to answer issues raised by a televised speech of the chairman of the Democratic National Committee.

Mr. Comstock raised the question, which we feel is a very basic one, "Do the American people want a federal agency to make such decisions on the crucial area of free expression?"

This seems to be the most important question. And one that only the American public—not the broadcaster—can answer. Government by its very nature survives on power. Without condemning the American process, citizens should realize the diet of government.

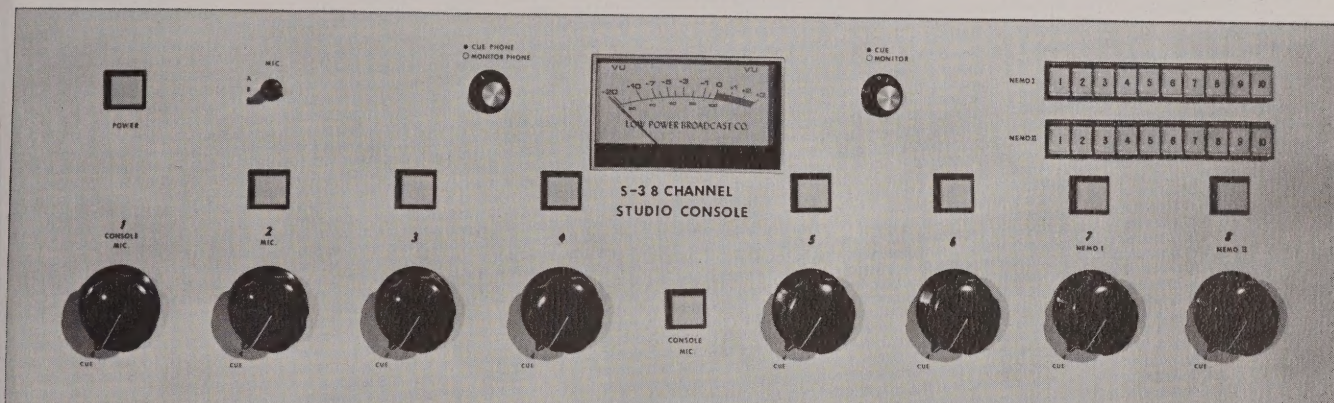
We recommend two approaches. First, broadcasters should stop crying on each other's shoulder and start informing the public of *their* dangers.

Secondly, the public should make known its position on government's erosion of freedom. After all, broadcasters have carried *your* fight long enough.

There was at one time in American history two methods of expressing yourself—writing your Congressman and casting your vote on election day. *It may still work.*

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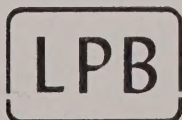
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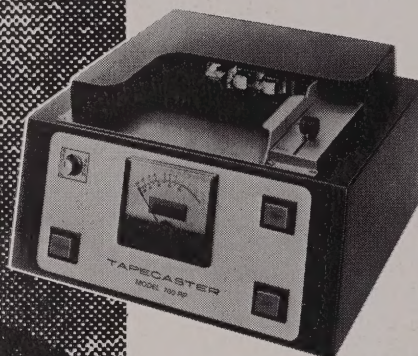
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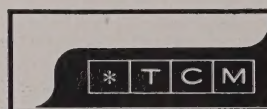
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TAPECASTER T C M

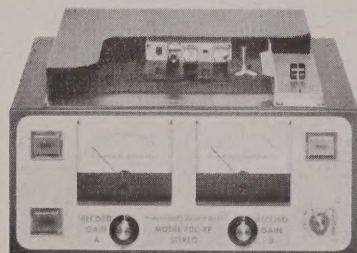


*MARCONI would have
wanted it that way...*

We think the inventor of the radio would have liked the TAPECASTER cartridge machine. We were a little too late to get Marconi's opinion, but what really matters is what our customers think of it and they like it.

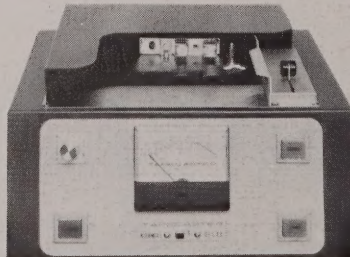


TAPECASTER*TCM, INC.
Box 662 — 12326 Wilkins Avenue, Rockville, Maryland 20851
Phone: 942-6666 Area code 301



Model 700-RPS

Solid state stereo
combination
record-playback unit



Model 700-RPD

Solid state combination
record-playback unit
for delayed programming



Model 700-P

Solid state playback unit